

# THE MUSICAL TIMES

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MAY 1, 1906.

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MIDSUMMER TERM began Monday, April 23.

METROPOLITAN EXAMINATION for LICENTIATESHIP (L.A.M.) Syllabus now ready.

Prospectus, Entrance Forms, and all further information of—

F. W. RENAULT, Secretary.

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The MIDSUMMER TERM will begin on May 7. Entrance Examination, May 3.

Syllabus and official Entry Forms may be obtained from

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The Examination of Choir boys as Candidates for the Goss Scholarship at the Royal Academy of Music takes place on June 9. Names must be sent in by May 25.

The next F.K.C.O. Examination begins on July 16, 1906. The Solo-playing Tests are:—Prelude and Fugue in G major, J. S. Bach (Peters, vol. 2, No. 2, p. 7); (Novello & Co., Book 8, p. 122); (Augener & Co., vol. 1, page 59); (Breitkopf & Härtel, vol. 1, p. 78). Numbers 2 and 3 of "Three Pieces for the Organ," Gade, Op. 22 (Novello & Co.); "Cecilia" (Augener & Co.); (Breitkopf & Härtel). Sonata No. 9, in C minor, Merkel, Op. 183 (Novello & Co.); (Augener & Co.).

The A.R.C.O. Examination begins on July 23. The subject for the Essay will be taken from "The Art of Music," Sir Hubert Parry (Paul & Co., 43, Gerrard Street, W.). To be obtained of the Issuer, or any Booksellers. Price 5s. (Not at the College.)

Book of Examination Papers may be obtained by Members, 5s. 1 postage 3d.

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Overture and Venusberg Music ("Tannhäuser") .. Wagner.  
Symphony, No. 8, in F .. .. .. Beethoven.  
"Don Quixote" .. .. .. Richard Strauss.

Solo Violoncello—MR. JACQUES RENARD.

"Menuet des Follets" .. .. .. Berlioz.  
"Danse des Sylphes" } ("Faust") .. .. ..  
"Marche Hongroise" }

THURSDAY, MAY 10, AT 3.

Overture, "Die Meistersinger" .. .. .. Wagner.  
A "Faust" Overture .. .. .. Wagner.  
Prelude, "Lohengrin" .. .. .. Wagner.  
Siegfried Idyll .. .. .. Wagner.  
Pianoforte Concerto in A minor .. .. .. Schumann.

MR. HAROLD BAUER.

Introduction to Act III, "Tristan und Isolde" .. Wagner.  
"Forest Murmurs" ("Siegfried") .. .. .. Wagner.  
Prelude, "Parsifal" .. .. .. Wagner.

Tickets: 7s. 6d., 5s., 3s. 6d., and 1s.: of Usual Agents; Chappell & Co.'s Box Office, Queen's Hall; and of QUEEN'S HALL ORCHESTRA (Ltd.), 320, Regent Street, W.

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## GRIEG ORCHESTRAL CONCERT.

THURSDAY, MAY 17, AT 3.

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PROGRAMME:

Lyric Suite for Orchestra (Op. 54) .. .. .. Grieg.  
"Bergliot" Recitation, with Orchestra .. .. .. Grieg.

MISS TITA BRAND.

Songs, with Orchestra—

(a) Solveig's Cradle-Song } .. .. .. Grieg.  
(b) From Monte Pincio }  
(c) A Swan }

Mlle. ANTONIA DOLORES.

Pianoforte Concerto in A minor (Op. 16) .. .. .. Grieg.

MISS JOHANNE STOCKMARR.

Suite No. 1. "Peer Gynt" .. .. .. Grieg.

## GRIEG CHAMBER CONCERT.

THURSDAY, MAY 24, AT 3.

PROGRAMME:

Sonata in A minor (Violoncello and Pianoforte) .. .. Grieg.  
PROFESSOR HUGO BECKER and THE COMPOSER.

Songs, accompanied by the Composer .. .. .. Grieg.

MME. EMMA HOLMSTRAND.

Pianoforte Solo .. .. .. Grieg.

THE COMPOSER.

Songs, accompanied by the Composer .. .. .. Grieg.

MME. EMMA HOLMSTRAND.

Sonata in C minor (Violin and Pianoforte) .. .. .. Grieg.

M. JOHANNES WOLFF and THE COMPOSER.

Tickets: 7s. 6d., 5s., 3s. 6d., and 1s.: of Usual Agents; Chappell & Co.'s Box Office, Queen's Hall; and of QUEEN'S HALL ORCHESTRA (Ltd.), 320, Regent Street, W.

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ORCHESTRAL CONCERT at the CORN EXCHANGE: Works by Sir C. H. H. Parry and Dr. F. H. Cowen (conducted by the Composers); Beethoven's Symphony (No. 8) in F; "Siegfried's Rheinfahrt," "Kaisermarsch," "L'Arlésienne" Suite, &c.

THURSDAY, JUNE 21.  
ORATORIO SERVICES at the CATHEDRAL.  
2.15 p.m.: Dvorák's *Te Deum*; Parry's "Voces Clamantium" (conducted by the Composer); Strauss's "Tod und Verklärung"; Brahms's "Requiem."  
7.15 p.m.: Schubert's "Unfinished" Symphony; Handel's "Israel at Egypt."

## Soloists:

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Miss Gleeson-White. Mr. Frederic Austin.  
Miss Muriel Foster. Mr. Dalton Baker.

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Principals: Mrs. HENRY J. WOOD, Mr. WEBSTER MILLAR, and Mr. FREDERIC AUSTIN.

May 9.—Children's Festival.

May 10.—Local and Open Classes; Church Choirs Festival; Vocal Recital by Mrs. H. J. Wood.

May 11.—Grand Concert by Festival Choir and Orchestra:—Parry's "Pied Piper of Hamelin," Stanford's "The Revenger," and Humperdinck's "Pilgrimage to Keblauer." Conductor, Dr. Coward.  
May 12.—Open Choirs and Orchestras. Silver Challenge Shield.  
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The Examinations will be held at the House of the Society of Arts, in the Adelphi, commencing Monday, June 18, 1906.  
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"Miss Emily Hart possesses a rich contralto voice, over which her artistic renderings showed evidence of fine command."—*Hullfax Courier*, Feb. 16, 1906.

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BEETHOVEN'S CHORAL SYMPHONY (WITH LEEDS CHOIR).

"The solos in 'Taillefer' were sung by — and Mr. Montague Borwell, the last of whom did full justice to the most important part of the three. In the Choral Symphony the soloists sang in a creditable way, and Mr. Borwell gave the recitative with fine feeling."—*The Times* (London), March 5, 1906.

**"ELIJAH," BUCKHAVEN.**

"The star of the evening was, however, Mr. Montague Borwell. He sang independently of the book, and from the very outset delighted the ear and arrested the eye. He was thoroughly at home in the work—a master interpreting a master, but charmingly natural and unaffected. Easily in sympathy with the music in the soft or the fiery and vigorous arias, he rose to the occasion when he reached the solo 'Is not His word,' prolonged applause rewarding the fine effort."—*Leven Advertiser*, March 22, 1906.

AND

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**"MESSIAH," BRIGHTON.**

"Miss Marwood's voice has a very pleasing richness of tone. She sang the various numbers that fell to her share in brilliant style; and the air 'Rejoice greatly,' which is generally recognised as a fairly severe test of a vocalist's abilities, was given in a manner which evoked a cordial demonstration."—*Brighton Gazette*, April 14, 1906.

"Miss Winifred Marwood sang the soprano solos, and won the favour of the audience by the sweet brilliant tone and artistic finish which she imparted to the 'Pastoral' recitatives. Her rendering of the beautiful air 'Rejoice greatly' was a stirring piece of vocalization which elicited enthusiastic applause, and she was very impressive in her tender and devotional singing of 'Come unto Him.' In the second part she was no less effective in the air 'I know that my Redeemer liveth,' which she invested with beautiful tone and superb expression."—*Southern Weekly News*, April 14, 1906.

**"BRIDE OF DUNKERRON," LEAMINGTON.**

"The other principal vocalist was Miss Winifred Marwood, who possesses a beautiful soprano voice. Amongst her individual efforts the aria 'Our home shall be on this bright isle' was charmingly rendered, while in the duets both vocalists distinguished themselves."—*Leamington Spa Courier*, December 9, 1905.

**"ELIJAH," WESTCLIFF.**

"In 'Hear ye, Israel' Miss Winifred Marwood was heard to marked advantage, and her recit. and duet with Mr. Borwell ('What have I to do with thee?') was most effective."—*Echo*, April 11, 1906.

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May 9. Mr. HAROLD KETLEBY (pupil of JOACHIM and SEVČEK) has been added to the list of Violin Professors at the College. He will teach the SEVČEK method. Mr. KETLEBY will give Violin Recitals at the College on Wednesdays, May 9, June 13, and July 11, each day at 5 o'clock.

May 11. First of Fortnightly Lectures on Musical History, by the Rev. H. G. BONAVIA HUNT, Mus.D., 4.30 p.m.

May 16. Students' Invitation Concert, at 5 o'clock.

May 23. Last day of entry for the next Local Examinations in MUSICAL KNOWLEDGE (THEORY), taking place on June 23.

June 1. Last day of entry for (Three) Open Scholarships and (Four) Exhibitions, tenable at the College.

June 25. Last day of entry for the next HIGHER EXAMINATIONS for TEACHERS' DIPLOMAS of Associate and Licentiate and for Certificates in Practical and Theoretical Musical subjects taking place in July.

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By order, SHELLEY FISHER, Secretary.

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SELECTION from "ISRAEL IN EGYPT," and MISCELLANEOUS SELECTION	Thursday, June 28, at 2 p.m.
"JUDAS MACCABEUS"	Saturday, June 30, at 2 p.m.

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Madame ALBANI, Miss PERCEVAL ALLEN, and Miss AGNES NICHOLLS.

Madame CLARA BUTT.

Mr. BEN DAVIES and Mr. CHARLES SAUNDERS.  
Mr. WATKIN MILLS, Mr. KENNERLEY RUMFORD,  
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The following conditions must be complied with, viz.:—

1. That the Alto and Tenor parts be written in their respective clefs;
2. That the signature be repeated at the head of each page at least;
3. That the intended "Tempo" be clearly indicated;
4. That the words, to be selected by the Composer, be written out in full on a fly-leaf at the beginning; and
5. That not more than one Composition be submitted by each competitor, which must not be in the Composer's autograph.

The Madrigals to be delivered, addressed to the Secretary of the Madrigal Society, Woodside, Caterham, Surrey, on or before October 1, 1906, each Composition having a device or motto affixed thereto, with the Composer's name in a sealed envelope bearing a corresponding mark.

The Award of the Judges will be made known at the meeting of the Society in December, 1906.

J. EDWARD STREET, Hon. Secretary.

Caterham, Surrey, April 1, 1906.

## SOUTH LONDON MUSICAL CLUB.

### PRIZE GLEE COMPETITION.

The Committee regret to have to report that Sir FREDERICK BRIDGE considers none of the compositions received in answer to the advertisement in the November, 1905, number of THE MUSICAL TIMES worthy of the Prize of £10 10s. offered by the Club.

E. G. RICHARDSON, Hon. Sec.

43, Cedars Road, Beckenham.



# The Musical Times.

MAY 1, 1906.

## ST. JOHN'S COLLEGE, OXFORD.

In the 16th century a London merchant dreamed a dream in which he saw a tree which should mark the site of a college he intended to bring into existence. Long he searched for it, until one day, as he chanced to ride along Northgate Street (now St. Giles's Street), Oxford, he saw in a great elm, out of whose single root grew three trunks, the tree of his dream. An old man, Triplet by name and a mason by trade, held the bridle while the generous-minded merchant dismounted and gave thanks to God for his discovery. This tradition—and traditions are not to be despised even in this sceptical age—of the origin of St. John's College, Oxford, is recorded by Griffin Higgs, who, early in the 17th century, wrote a biography of the founder, Sir Thomas White, merchant taylor, alderman, and Lord Mayor of the City of London. 'The tree of his dream' stood in front of buildings which had been erected in 1437 by Archbishop Chichele, founder of All Souls' College, and they formed a house for the Cistercian monks, dedicated by Chichele to St. Bernard of Clairvaux. At the dissolution of the monasteries in 1539, St. Bernard's College, with all its buildings, gardens, enclosures, &c.—excepting the bells and lead, which possibly the king sold for his own benefit—was granted by Henry VIII. to his new house of Christ Church, in 1546. 'The new foundation of Christ Church,' says Mr. Hutton, in his interesting history of the College, 'was not sorry to part with a property, probably useless to itself, to the rich merchant who wished to become a patron of

learning.\*' Thus, through the munificence of Sir Thomas White, the old house of the Bernardines became the College of St. John Baptist in the University of Oxford, the date of its foundation being May 1, 1555; on January 18, 1567, the Chancellor incorporated the College in the University.

A connecting link with the past is seen in the statue of St. Bernard placed above the gateway. The chapel and hall are on the north side of the first quadrangle. Built in 1520, the hall retains its original open-work roof. Above the chimney-piece is a painting on scagliola from Raffaele's beautiful picture of St. John preaching, now in the Tribuna of the Uffizi, Florence, executed by Lamberto Gorio and presented in 1759. Portraits of the Founder, Laud, Sir William Paddy, Dr. John Case (of whom more anon), George III. (painted at his coronation by Ramsay), and others adorn the walls. The chapel, of later date (1530), was 'thoroughly grimthorped'—to adopt Mr. Hutton's phraseology—at the early Victorian restoration. The altar was formerly decorated by a piece of tapestry—now in the President's lodgings—'after a picture of Titian, representing our Saviour with His two disciples at Emmaus, attended by a servant. The figures are said to be the portraits of the then Pope, the Kings of France and Spain, and Titian.' 'The curious observer (to quote further from the 'Oxford University and City Guide' of 1781) will not overlook the dog snarling at the cat under the table'! Under the altar rest the remains of the founder (Sir Thomas White) and Archbishop Laud. The Baylie Chapel—built in 1662 by Richard Baylie, a former president—contains the great monument, with its coloured effigies, to Sir William Paddy, a musical benefactor to St. John's.

\* 'S. John Baptist College.' By William Holden Hutton, B.D. London: 1898. A most interesting and valuable history of the College.



THE OLD QUADRANGLE, SHOWING, ON THE RIGHT, THE HALL AND CHAPEL.  
(Photograph by Mr. J. Soame, Oxford.)

An important and picturesque addition was made to the College buildings between the years 1631 and 1636, by the erection of the second or 'Canterbury' quadrangle. This addition, which has long been considered one of the architectural glories of Oxford, was due to the munificence of Laud, a former member and president, the total cost being £3,208 4s. 3d. In a letter to Laud, the College said: 'If their gratitude were mute, the very stones of their College would, like the statue of Memnon commemorated by Tacitus, give forth music to his glory.' The colonnades, or piazzas, on the west and east sides of this quadrangle, claim special attention. Designed in the style of the Renaissance, these colonnades are decorated with figures representing religion, charity, hope, faith, temperance, fortitude, justice, and truth (on the west side): astronomy, architecture, music, poetry, mathematics, philosophy, rhetoric, and literature (on the east side)—'true religion' face to face with 'sound learning.' Life-size bronze statues of Charles I. and his Queen, by Herbert le Sueur, the most famous sculptor of the day, at a cost of £400, are outstanding features of this quadrangle. And what shall be said of the famous garden front? The photograph on p. 305 will furnish some answer to this question: but this beautiful attribute of St. John's College must be seen to be fully appreciated. And then the charming gardens! 'In these delightful, pleasant groves,' under the varied conditions of spring, summer, and autumn, their verdant loveliness never fails to charm.

The Library of St. John's College is of supreme interest. It consists of two rooms at right-angles—the old library, finished in 1597, which forms the south side of the inner quadrangle, and the new library, a part of Laud's addition, on the east side. The fine, timbered roof of the older portion recalls that of Durham Cathedral library. Any attempt at even an enumeration of the precious tomes here preserved would exceed the limits of this article. The collection is specially strong in Caxtons—e.g., the only perfect copy in existence of Chaucer's 'Canterbury Tales' (2nd edition, 1484?), with the cuts painted, probably by some childish hand; also 'The Chronicles of England' (Folio) 'Emprynted by me William Caxton in the abbey of Westmynstre,' first edition, with short commas, 1480; and 'Curia Sapientie, or the Court of Sapience,' folio, c. 1481. On the shelves is one of the two known copies of the 'Parvus et Magnus Catho,' by Burgh (3rd edition, 1481?), in addition to the 'Polychronicon' (34 leaves missing), 'Quatuor Sermones' (a perfect Caxton), 'Troilus and Criseide,' &c.

The large copy of the Second Folio Shakespeare was presented to the College in 1637, five years after its publication, and in 1620 Laud gave the 'Liber Hymnorum Secundum Morem et Consuetudinem Ecclesie Sarum,' with the pricked notes for singing. Here is also a copy of the 'Sarum Processional' printed by J. R. Pynson, at 'signo georgii in Fletestrete,' in 1502; \* Wickliffe's

Bible in an early revision; the original Prayer-Book of Edward VI. (1549); the 'Whole Law of God, Moral, Ceremonial, and Political, reduced under proper and distinct heads: done at Little Gidding in the county of Huntingdon.' The last-named book—probably presented by Laud—is bound in purple velvet stamped with gold. The illustrations, cut from various prints and engravings, are ingeniously fitted to the text, which is a concordance or arrangement of the Mosaic law, formed of verses pasted on to small folio sheets. Specially worthy of notice are the MS. Bestiaries, with gold leaf and minute illuminations. In regard to bindings, there are fine specimens of Grolier and Stephanos, in addition to the dainty Gascon work of 'The Pourtraiture of His Sacred Majestie in His Solitudes and Sufferings' (Charles I.), 'the polished morocco covers, mosaicked in different hues, and bearing intricate designs traced in gold, the leaves painted to exactly imitate the binding.'

The Laudian relics naturally attract attention—the skull-cap which fell from the Archbishop's head at the scaffold; the ivory and ebony walking-stick he took to his execution; and his neatly-written diary. The last-named—a little octavo book bound in red morocco—lies open at the year 1630, and we read, under date of 'Maij 29, Saturdaye'—

Prince Charles was born at St. James's, Paul's ante horam primam post Meridiem. I was in the house 3 Houres before, and had ye honour and ye happiness to see the Prince before he was full one houre olde.

There is a tradition that on stormy winter nights strange sounds are heard in this Library, and that they are well known to proceed from Charles I. and Laud who, up and down, are playing a game of bowls with their own heads!

A relic of the Stuart days is a cannon-ball fired into the gateway tower of the College during the siege by the rebel forces. Of more peaceful purport are the twelve or more ancient vestments, of which a purple velvet cope woven with gold and richly embroidered with figures of saints, is the chief treasure. Among the portraits in the library is the curious one of Charles I., with the penitential Psalms written in a minute hand in the lines of the hair and face. It is said that Charles II., at his visit to the College in 1663, asked for this picture, a request that could not be refused. But when he thanked the Society for its loyal reception of him, and inquired what he could do for them in return, they requested that he would restore to them the portrait, which never left the building!

And this leads us to refer to the other royal visits that have been paid to St. John's College. The first was that of King James I., his Queen, and Prince Henry, in 1605, on which occasion Dr. Gwynne's comedy 'Vertumnus' was played before his Majesty with somnolent results:

It was acted much better than either of the others that he had seen before, yet the King was so over-wearied [he had had a long day of disputation and feasts] that after a while he distasted it and fell asleep. When he awaked he would have been gone, saying, 'I marvel what they think me to be,' with such other like speeches, showing his dislike thereof. Yet he did tarry till they had ended it, which was after one of the clock.

\* Pynson was the first typographical artist to introduce the Roman letter into England.

In 1636 C  
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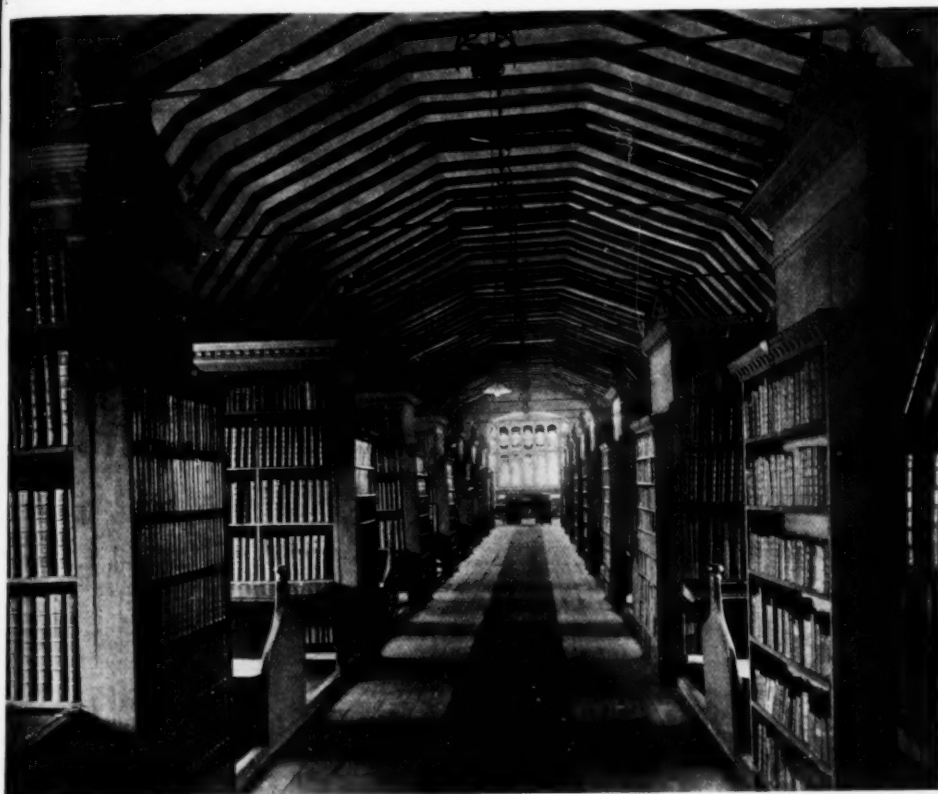
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In 1636 Charles I. inaugurated the new building erected by Laud. After the Convocation the King joined the Queen in her coach 'and they went away to St. John's to dinner, the princes and nobles attending them.' Laud tells us that:

'When they were come to St. John's, they first viewed the new building, and that done, I attended them up the library stairs; where so soon as they began to ascend, the music began, and they had a fine short song fitted for them as they ascended the stairs. In the library they were welcomed to the college with a short speech made by [Abraham Wright] one of the fellows.' The

St. John's College, Oxford, has long been noted for its dramatic propensities. Three hundred years ago, in the days of good Queen Bess, Christmas plays were performed by those undergraduates who, more or less weather-bound and financially frozen, were unable to go 'down' for the winter vacation. One of these pieces, called 'The Christmas Prince' (the MS. is still preserved), 'describes and records a whole series of revels and plays, depending upon the custom of choosing a lord of misrule from among the undergraduates, who should hold sway during the whole period, often greatly prolonged, of the



THE OLD LIBRARY.

(Photograph by Messrs. Hills and Saunders, Oxford.)

said 'short speech'—afterwards published as 'A copy of verses,' &c.—began:

Were they not Angells sang, did not mine eares  
Drink in a sacred Anthem from yon spears?  
Was I not blest with Charles and Maries name,  
Names wherein dwells all musick? tis the same.  
Hark, I myself now but speak Charles and Mary,  
And 'tis a poem, nay 'tis a library.

No record seems to exist of the music sung while the royal party ascended the library stairs: it may sincerely be hoped that it was of better quality than Mr. Abraham Wright's poetry. The visit of Charles II. in 1663 (already referred to) and, later on, of George III., are among those paid by royalty to the College.

Christmas festivities' (Hutton). Thus it was that, in 1602, the College porter, pleading for the admission of players on Twelfth Night, could say:

Christmas is now at the point to bee past;  
'Tis giving vp the ghost and this is the last;  
And shall it passe thus without life or cheere?  
This hath not beene seene this many a yeere.

A much more important display of dramatic talent is associated with the visit of King Charles I. in 1636, already mentioned. A monarch of whom it was said 'plays were still deemed to be the fittest amusement for him,' Charles, on this occasion (the opening of the new building) was sumptuously entertained by Laud at a total expense of £2,666. At the dinner 'the baked meats were so contrived

by the cook that there was first the forms of archbishops, then bishops, doctors, &c., seen in order, wherein the King and courtiers took much content'; and then followed the Play. To quote Laud's own words:

When dinner was ended, I attended the king and the queen, together with the nobles, into several withdrawing chambers, where they entertained themselves for the space of an hour. And in the meantime I caused the windows of the hall to be shut, the candles lighted, and all things made ready for the play to begin. When these things were fitted, I gave notice to the king and the queen, and attended them into the hall, whither I had the happiness to bring them by a way prepared from the president's lodging to the hall without any the least disturbance; and had the hall kept as fresh and cool, that there was not any one person when the king and queen came into it. The princes, nobles, and ladies entered the same way with the king, and then presently another door was opened below to fill the hall with the better sort of company, which being done, the play was begun and acted. The plot was very good, and the action. It was merry and without offence, and so gave a great deal of content. In the middle of the play, I ordered a short banquet for the king, the queen, and the lords. And the college was at that time so well furnished, as that they did not borrow any one actor from any college in town. The play ended, the king and the queen went to Christ Church, retired and supped privately, and about eight o'clock went into the hall to see another play, which was upon a piece of a Persian story. It was very well penned and acted, and the strangeness of the Persian habits gave great content; so that all men came forth from it very well satisfied. And the queen liked it so well, that she afterwards sent to me to have the apparel sent to Hampton Court, that she might see her own players act it over again, and see whether they could do it as well as it was done in the university. I caused the university to send both the clothes and the perspectives of the stage; and the play was acted at Hampton Court in November following. And by all men's confession the players came short of the university actors. Then I humbly desired of the king and the queen, that neither the play nor clothes nor stage might come into the hands and use of the common players abroad, which was graciously granted.

From College plays to social customs is an easy transition. The Founder evidently thought that quietness and decorum should prevail in college. For instance, 'Cantica in privatis cubiculis' were forbidden, as indeed was football—'pila pedalis prohibita.' In the bedchambers no one should disturb his neighbour by 'immoderate clamour, laughter, noise, song, leaping, or the striking of musical instruments,' though music was not under a ban at feast-days, when 'songs were to be sung.' Each chorister or scholar had to sleep with a Master or bachelor Fellow, 'that he might serve him in all things lawful and honest.' Among the College disbursements of the year 1583 we find:

Item to the Smythe for a Girdyone & ij	
spittes weighing xxiiijli. at 3 <sup>d</sup> . the pounce	vjs.
Item for ashes for the chitchen plombe	xvj <sup>d</sup> .
Item for a desk for the readers in the haulte	ij <sup>s</sup> .
Item to Mr. President towards the keeping	
of 3 geldinges	1 <sup>s</sup> .

'Commons' in the year 1769 are shown by the following extract from Mr. Hutton's history of the College:

At 'Fryd. Dine.' Dr. Henbourn, Dr. Thorp, and Mr. Cure had veal and bacon at 1s. 8d. & roots & butter 4<sup>d</sup>. On Saturday they had Harslet and apple sauce, which cost 2s. 8d.; on Monday a lamb's head, spinach, and butter for 2s. 10d. It was vacation, and only three undergraduates, Speed, Farraine, & Hall, seem to have

been 'up.' They dined well on Sunday on 'roast veal, butter, &c.,' for 3s., a shilling each. Mr. Clare paid for his dinner on Tuesday	
Peace & Lobster Sauce	0 4 0
Neck Mutton, &c.	0 2 6
Brokerry & Potatoes, &c.	0 1 2

0 7 8

while others were faring more simply together for 3s. 4d.

In case any reader of THE MUSICAL TIMES may feel disposed to 'try' Harslet for dinner, it may be useful to give Dr. Johnson's description of that comestible: 'the heart, liver, and lights of a hog, with the windpipe and part of the throat to it.' But it might be as well not to forget the apple sauce as an accompaniment to this dainty dish. Among the College stories is one concerning a defence of tandem-driving, 'which,' says Mr. Hutton, 'drew forth from a famous Bishop of Oxford a witty comparison of the difference between placing the hands side by side and stretching one in front of the other, the nose taking the position of the dog-cart behind the tandem horses.'

In addition to Archbishops Laud and Juxon, St. John's claims among its *alumni* other distinguished men, including the Rev. Dr. Thomas Frognall Dibdin, the eminent bibliographer and a nephew of the famous composer of sea songs. Another name in connection with music must also be mentioned, Dr. John Case, author of a book of which the following is a facsimile of the title-page:

## THE PRAISE OF MVSICKE:

Wherein besides the antiquitie,  
dignitie, delectation, & vse there-  
of in ciuill matters, is also decla-  
red the sober and lawfull vse of the  
same in the congregation and  
Church of God.



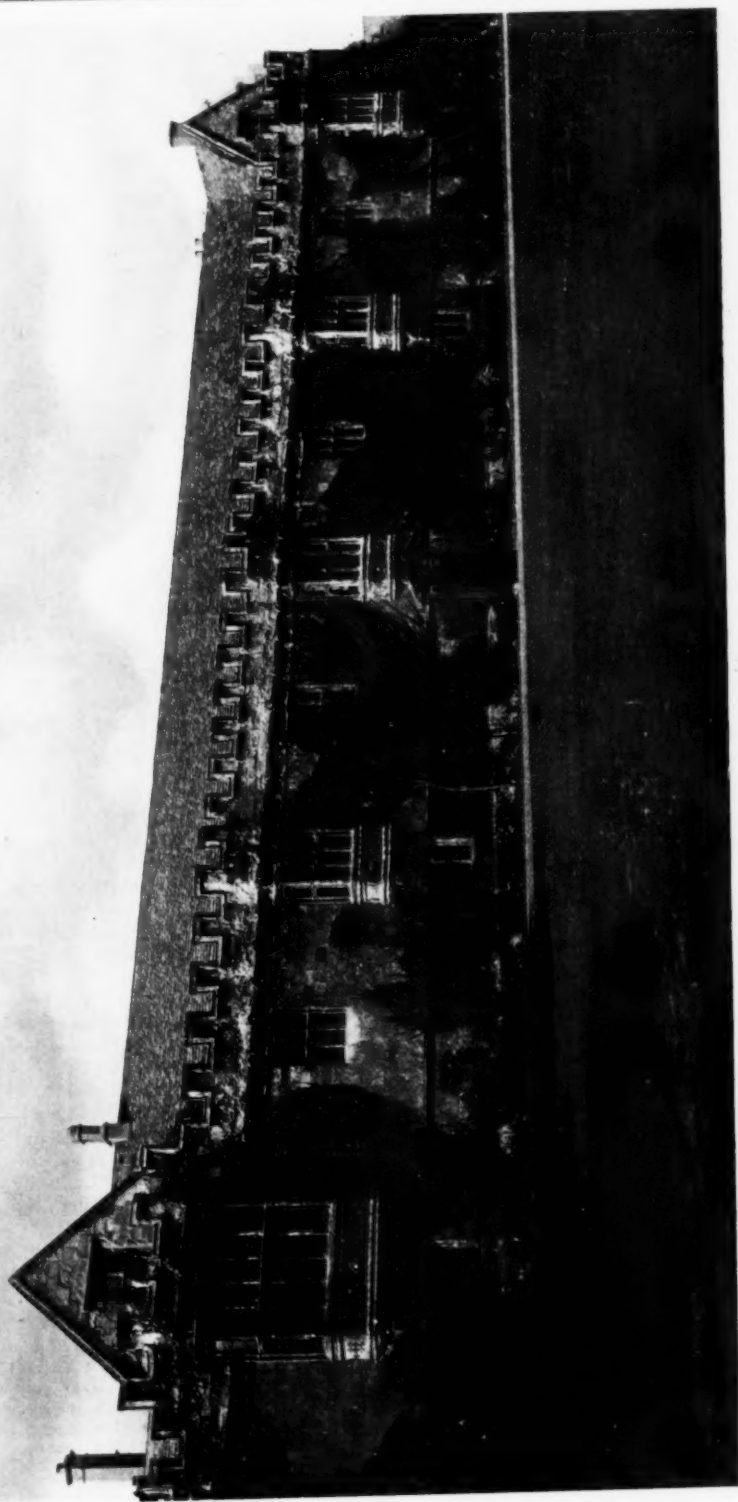
Hieron in Pfal. 64.

*Maurinus Vespertinusque hymnis Ecclesie delectatur Deus,  
per animam fidelem, que relictis inanimi superstitione  
num ritibus, eum deuotè laudaueris.*

God is delighted with the morning & euening hymns  
of the church, in a faithfull soul, which reic-  
ting the ceremonies of vaine superstition,  
praiseth him deuoutly.

Printed at Oxenford by IOSEPH BARNES  
Printer to the Vniuersitie, Anno 1586.





Mr. J. Soame, Oxford.

THE GARDEN FRONT.

Photograph by

This book is dedicated by the printer 'To the Right Worshipful Sir Walter Rawley (Raleigh Knight): the printer subscribes himself 'From Oxenford, your worship's most humble at commandment, Joseph Barnes,' and calls the book 'an Orphan of one of Lady Musicke's children.' Dr. John Case begins 'The Preface to the Reader' in these words:

True it is, which is reported of poets and musitions, that they are no otherwise affected toward their own devices, than parents toward their children. And surely (gentle reader), I willingly confesse unto thee, that I am glad I have some skill in musicke, which is so sweete, so good, so vertuous, so comely a matrone among other artes. Wherefore I shal not justly blame thee if thou think that love and affection hath prevailed much with me in publishing of this pamphlet: for therein thou shalt give testimonie unto me, that I have performed the part of a kinde and gratefull sonne, in bestowing the best of mine abilitie to the advancing of so gracious a mother. Neither would I have thee so much to stand upon this conceit, as if reason had no place in this action: considering that affection without reason is a blind and unjust judge of any matter. May it therefore please thee, no otherwise to judge of my labour than the reasons therein alleaged shall give thee just occasion: and if it happen thou come to the viewe hereof with a prejudice, yet consider that nature hath therefore given thee two eares, that thou shouldest as well applye the one to the defendent, as the other to the plaintife.

Thomas Watson (1557-1592), the poet, wrote 'A gratification vnto Mr. John Case, for his learned Booke, lately made in the prayse of Musick.' The first of the four stanzas of his poem reads:

Let others praies what likes them best,  
I like his lynes about the rest,  
Whose pen hath paynted Musick's praies:  
By nature's lawe by wisdom's rule,  
He soundly blames the scencelesse foole,  
And bal'rous Scithian of our dayes.

Moreover, these words were set to music, in the form of a six-voice madrigal, by William Byrd. So far as we have at present discovered, only one part—the *Cantus Secundus*—is known, and that, printed on a single sheet, is in the University Library, Cambridge. Can any of our readers throw any light upon the whereabouts of the remaining five parts of Byrd's madrigal?

Before he gained a scholarship (in 1564) at St. John's College, John Case was a chorister at New College and Christ Church. He had the reputation of being 'the most noted disputant and philosopher that ever before set foot in the College.' Another product of his pen, but in Latin, is entitled 'Apologia Musices tam vocalis quam instrumentalis et mixte' (1588): this little tome, of which there is a copy in the British Museum, was also printed at Oxford. Dr. John Case died January 23, 1600, and his remains were interred in the College.

Coming to our own times, and before referring to matters strictly musical, the place of honour, in regard to distinguished *alumni*, must be given to the venerable President of the College, the Rev. James Bellamy, D.D., who has held that important office with distinction since the year 1871. A former student and fellow of the College,

of which he has been a member for the long period of sixty-nine years, Dr. Bellamy is the most musical Head of any House in Oxford. His library contains such treasures as complete editions in full score of Bach, Handel, Beethoven, Mozart, Haydn, and other composers. Another *alumnus* who fully deserves mention is the Rev. William Holden Hutton, B.D., Fellow, Tutor, and Precentor, and formerly Librarian of the College. To the outside world Precentor Hutton is best known as a historian—e.g., his *Life of Laud*, &c.—but, as Dr. Iliffe, organist of the College, says, 'he is one of the most charming men you could come across in a year's march. He is deservedly loved by all the choristers. Every vacation he has the boys at his lovely "Great House" at Burford, where they enjoy fishing, boating, shooting, cricket, &c., to their little hearts' content.'

Three years after the College had been founded, provision was made (in 1558) for six choristers at a salary of £4 6s. 8d. each, and 'three singing men, whereof one to be an organ player,' each of whom received £6 13s. 4d. per annum. In 1571, by reason of the poverty of the College and by 'general consent of the Fellows, the removal of the Quire, chaplain, clerks, and choristers' was ordered; the musical service, however, had a friend in John Lee, who, by his will in 1609, left the sum of £70 towards 'the restoration of the College Quire, whensoever it shall be.' Another St. John's man, Sir William Paddy (1554-1634), 'esteemed one of the prime physicians of his time' and the King's doctor to boot, was a munificent benefactor to the College. He bequeathed upwards of £3,000, which, through investments, provided for 'a skilful organist, with eight singing men and four choristers.' At the present time the services are of cathedral type, with a strong preference for Purcell in the selection of the music. The choir consists of twelve choristers and six lay-clerks: the boys are educated at the High School, Oxford, of which Mr. A. W. Cave, M.A., is the head-master.

The earliest mention of an organ appears in the year 1618, when Sir William Paddy gave 'a pneumatic organ of great cost,' and in the same year the organ loft was built with Dr. Lee's legacy. Nothing is known of the builder or the specification of this instrument, which was placed on the north side of the chapel—presumably where the Baylie chapel now stands—and 'a window was taken down to set it [the organ] up.' In 1766 a new organ was built by John Byfield to the following specification:

#### GREAT ORGAN.

	Pipes.
Open diapason, of metal (part in front)	52
Stop diapason, of wood	52
Principal, of metal	52
Twelfth, of metal	52
Fifteenth, of metal	52
Tierce, of metal	52
Sexquiltera (of four ranks), of metal	208
Cornet (four ranks), of metal	208
Trumpet, of metal	52
(The present trumpet to be continued to the number here set down)	
	780

## CHOIR ORGAN.

Stop diapason, of wood	-	-	-	52
Principal, of metal	-	-	-	52
Flute, of wood	-	-	-	52
Fifteenth, of metal	-	-	-	52
				208

## SWELL ORGAN.

Open diapason, of metal	-	-	-	32
Stop diapason, of metal	-	-	-	32
Principal, of metal	-	-	-	32
Trumpet, of metal	-	-	-	32
Hautboy, of metal	-	-	-	32
				160

Total number of pipes = 1148.

The above work to be put into a neat Wainscot case with proper carving, with new soundboard movements, rolling-boards, bellows, and other requisites, with two sets and a half of keys.

The compass from double G, short octaves (*sic*), up to D; and the swell from G below the middle of the keys to D.

The front pipes to be gilt with the best leaf of gold; to be completed in a workmanlike manner, and to be put up in the Chappell for the sum of Three hundred pounds, allowing £100 for the old organ.

July 16, 1766.

On August 22 of the same year:

It was agreed that the sexquiltera of the old organ should be retained, as being an extreme good one, and y<sup>e</sup> Treble Trumpet made by Mr. Byfield's father should likewise be put into y<sup>e</sup> new organ.

The new organ, which seems to have been completed in the spring of 1769, was regarded as a splendid and 'show' instrument; and so it ought to have been to justify the following testimony to its merits and capabilities as expressed by *eight*

leading organists of the day. This is what they said:

To the President and Fellows of St. John's College, Oxford.

This is to certify that wee, whose names are under written, have Tried and do Approve the New Organ made by Messrs. Byfield & Green to be a Compleat, Sound, and-Fine Toned Instrument.

(Signed) WILLIAM BOYCE.  
JAS. NARES.  
JOHN STANLEY.  
WM. SAVAGE.  
J. WORGAN.  
JOSEPH BAILDON.  
PHIL. HAYES.  
THOS. SANDERS DUPUIS.

An additional expense was incurred when the organ was erected, as set forth in a London tradesman's little bill, thus made out and duly discharged:

		£	s.	d.
4 very neat Large Brass Pillars with pedestals				
and balls, and 3 long Hollow Brass Rods				
for an Organ Gallery	-	12	12	0
2 Cases	-	0	4	0
		£	12	16 0

The present organ—located at the west end of the chapel—does not call for detailed remark, the more especially as there is a project on foot to obtain an instrument more worthy of Sir Thomas White's old Foundation, and the services which enter so largely into its daily life.

The first recorded organist of the College was John Firth, Bachelor in Music in the year 1626, when he was required to compose a piece of music in seven parts for the attainment of his degree. As he died in 1644, he is probably the organist



THE CANTERBURY QUADRANGLE.

(Photograph by Mr. I. Soame, Oxford.)





of Colleges. For more than a hundred years pluralism prevailed among the holders of the office, e.g., Thomas Norris, Dr. Philip Hayes, Dr. Crotch, William Cross, Dr. Marshall and Dr. Stephen Elvey, all of whom held, concurrently with St. John's, other appointments in Oxford. Of the foregoing, Dr. Philip Hayes was such a huge man that he gained the nickname of 'Fill chaise,' because his unwieldy person occupied all the seating accommodation in that mode of conveyance; and Dr. Stephen Elvey had a cork leg!

Dr. Frederick Iliffe, the present organist, was born at Smeeton, near Leicester. He studied the pianoforte under G. A. Löhr, and the organ with James Stimpson, organist of Birmingham Town Hall. His theory teachers were Sir George Macfarren and Dr. C. W. Corfe. After holding

of Oxford lay-clerks sang for me in those tough eight-part choruses, *gratuitously*.'

In 1883, Dr. Iliffe, on the death of Mr. W. T. H. Allchin, became organist of St. John's College. At that time he held the conductorship of no fewer than four college Musical Societies: Worcester, Keble, Queen's, and St. John's. After the death of Dr. James Taylor (in 1900) he was appointed organist to the University and also to St. Mary's Church, therefore, like several of his predecessors at St. John's, he is a pluralist! As a composer Dr. Iliffe—who is a Master of Arts of his University—is well known by his short Festival Service in the key of G, it being largely used in cathedrals and churches; but he has achieved his greatest fame by his exhaustive primer 'Analysis of Bach's forty-eight preludes and fugues.' Many candidates for musical degrees and diplomas have acknowledged their indebtedness to him for his invaluable contribution to the literature of this great classic.

If ever Dr. Iliffe should be tempted to write a series of variations on a song-tune, he would assuredly select 'Paddle your own canoe,' that aquatic exercise being his favourite recreation.

The thanks of the writer are gratefully tendered to the following for their kind help in the preparation of this article; The Rev. Dr. Burney, Fellow and Librarian, and Dr. Frederick Iliffe, organist of the College; to Mr. John S. Bumpus, for his ever-ready help; and to the photographers whose names are appended to their respective productions.

DOTTED CROCHET.



DR. FREDERICK ILIFFE.

ORGANIST OF ST. JOHN'S COLLEGE, OXFORD.

(Photograph by Messrs. Hills & Saunders, Oxford.)

the organistship of Kibworth Church, Leicestershire, he, on the united recommendation of Stimpson and Corfe, was appointed to St. Barnabas Church, Oxford, in 1878. In the following year he took his degree of Mus.D. Ouseley was so pleased with his Exercise—an oratorio 'The vision of St. John the Divine'—that he said he would have given him (Dr. Iliffe) a double-first if there had been any class. Dr. Iliffe says: 'I can never imagine how it was that when my Exercise was performed in the Sheldonian, that so many good Oxford musical folk came forward to help me on that occasion, for I was a mere *new-comer*; but such kindness I shall never forget. Sir Walter Parratt played the organ, Donkin and Cardew played amongst the strings, Canon Shuttleworth was one of the tenors, and a number

#### MUSICAL PRODIGES.

The musical prodigy is a comparatively modern phenomenon, being barely 200 years old. A product of the youngest of the Arts, he did not appear in England until the 18th century. Nor was there any reason why he should. During the 15th and 16th centuries and down to the death of Charles I., music belonged to the life of the whole people, regardless of class distinctions. With the poor as with the rich it was an essential part of everyday life. Few of the poor could read, but most of them could sing the stirring or romantic ballads handed down to them from past generations, or made by the ballad mongers of the period. They sang these to the beautiful melodies of our English folk music, and they accompanied their solo singers with choruses of quaint and harmonious burdens. Many could play on the simple instruments of the time. It was no uncommon thing for servants to be able to play the lute, while it was an absolutely necessary qualification for barbers' assistants.

Among the middle and upper classes a very high standard of musical education prevailed. The majority were well practised performers on the lute, cithern, different kinds of viol and other stringed instruments, virginals, and regals, which last were introduced into England during the 16th century and quickly became fashionable. Nearly everyone

could sing and read at sight, and the guests at an elegant supper party were expected not only to sing the grace engraved upon the blades of their knives, but also to bear a part at sight in some delicate madrigal, stately canon, or quaint catch after the festive meal was over. Musical children, therefore, were probably the rule rather than the exception, though no doubt there were then, as now, plenty of proud parents who fancied their children could sing or play better than other people's. But we do not hear of any children who showed such phenomenal genius as to deserve the name of Prodigy. The instrumental music of that time was of an elementary kind, neither keyed nor stringed instruments being constructed for elaborate music. A certain standard of execution was demanded of the performer; but in all the studies and lessons for the lute and other instruments that have come down to us the passages are of a very straightforward description, while all the good old dance tunes, jigs, rounds, and country dances were written in the simplest manner and on very well defined lines. It is therefore easy to see that the England of the Tudors and the early Stuarts was a musical England, and that the English were a musical people.

After the death of Charles I. the progress of music in England received a check from which it has never completely recovered, the years of the Commonwealth being a period of depression for all the arts. At the Restoration there was something of a revival. The King encouraged music at Court and reorganized the Royal private band. Our great Purcell arose and flashed along his brief and brilliant course, preceded and followed by lesser luminaries. But speaking generally, and so far as the daily life of the common people went, the sense of music in England, we may say the spirit of English Music, was dead. On the continent, however, things had been growing apace and great advances made. The newly invented opera had begun to alter the style of singing. The harpsichord had supplanted the spinet. The violin had clearly shown its vast superiority to every other stringed instrument, and the art of composition had made very considerable advances. A demand arose for performers of high executive ability, and the music schools of France and Italy were filled to overflowing with eager students. These in their turn becoming masters of their art, poured forth over civilised Europe to teach others and to take direction of the music at the various European Courts both great and small. Some few of these artists found their way to England, and the new style of compositions and the methods employed in their performance began to attract some notice. But this country was then, and for many years after, so torn to pieces by political factions, and the collective mind of the mass of the people so taken up with the great issues at stake, that there was little time to cultivate the polite arts, and less money to pay for the teaching of them. There were, however, a certain number of educated people of the upper and upper middle class who still loved music for its own sake. Some

of them even dabbled in it themselves, and they arranged little musical meetings at one another's houses where the best artists, foreign and English, performed the newest compositions. As the troubled 17th century drew to its close, an individual came into notice to whom all English music-lovers owe a debt of gratitude; the famous Thomas Britton, whom we may consider as the father of the concert in England. It is true that the first public concerts were given by John Banister at his own house, in Whitefriars, but these only lasted a few years and were probably on quite a small scale.

Banister died in 1679, and it was in the previous year that Britton took up the good work which his friend had begun, and continued it on a larger and more liberal scale. In a loft over his shop and dwelling place in Clerkenwell he arranged a concert room. Here on Thursday afternoons the music-lovers of the town met together to listen to a 'consort of music by the best performers,' and to regale themselves with 'coffee at a penny a dish'. Banister had charged his listeners one shilling each for admission to his concerts, but Britton, with a generosity and large-mindedness characteristic of the man, took no payment from anyone during the first few years of his enterprise. As time went on he found it necessary to alter this arrangement. Perhaps his expenses increased, or his long room became overcrowded as the fame of his concerts grew, and he wished to limit his audience. At any rate he made a charge of 10s. a year, and the undertaking became really a musical club composed of all the most cultivated people in London. For more than thirty years this club existed, and at its weekly meetings could be heard all that was best in music, chiefly of the newer schools, both foreign and English, rendered by the 'best performers,' also foreign and English.

By the beginning of the 18th century the taste for music had become almost universal among the upper classes, but among them only. Music was the *fashion* and Italian music in particular. Besides the Opera, some few occasional concerts were given for the benefit of various artists; but the weekly concerts at Thomas Britton's were still considered the best of their kind, and to play or sing at them gave a performer a certain *cachet*. The most famous artists were always to be heard at those entertainments, including the great Mr. Handel himself during his first visits to England. On a certain Thursday in the year 1711, however, Mr. Britton promised his friends an entirely new sensation, something strange and quite prodigious. He would present to them a little boy, no more than eight years of age, who could already play on the violin with the mastery of a full grown and mature artist. We may be certain the subscribers mustered in full force to hear and see this wonder of nature. Imagine the scene. The long, low room, with the harpsichord at one end, the little group of distinguished artists, and the 'persons of quality' in the gorgeous costume of that period, when men as well as women clothed themselves in warm and brilliant

colours. delighted some of the pieces gallian Mrs. the new Italy, also pos some of and M songs b to come placed lifted Master little cr long p time, a And he his ten Signor been i were t any b them. child darting certain difficu drawin fully p audien thing indee nature in En art of benef It is Master Lond all wh Wh conce time beyon and s with at so lover publi Thea know conc old, Dan Jame that was the Core ever the for M

colours. Perhaps Handel was there, and had delighted the company by playing for the first time some of his new compositions, some dainty little pieces of Rameau or Couperin, or a stately galliardo of our own Gibbons. Perhaps Mrs. Elizabeth Hemmings had sung some of the new cantatas she had brought with her from Italy, accompanying herself on the harp. It is also possible that Mrs. Bradshaw may have sung some of the solos from the new opera 'Rinaldo,' and Mr. Holcombe and Mr. Tenoe some great songs by Purcell. But the event of the day is still to come. A tall, oaken joint stool is brought and placed in front of the audience, and on to it is lifted the Infant Prodigy of eight years old, Master Matthew Dubourg. A quaint figure the little creature must have presented, clothed in the long petticoats worn by small children at that time, and with a violin nearly as big as himself. And he plays, not some simple, easy tune suited to his tender years, but one of the solos of the great Signor Corelli. These solos had not very long been introduced into England, and so difficult were they that it was considered impossible for any but the most accomplished artists to play them. The performance therefore of this small child standing on his stool, his tiny left hand darting over the finger-board with precision and certainty, his bow dancing across the strings in difficult arpeggio passages, or firmly and quietly drawing out the sustained notes in the manner of a fully practised player, completely overwhelmed his audience with astonishment. So wonderful a thing had never been known before. It was indeed prodigious, an unexampled wonder of nature. For, as stated above, instrumental music in England was still of a simple character, and the art of violin-playing had not yet gained the full benefit of the new style inaugurated by Corelli. It is not surprising therefore that the little Master Dubourg should have become the rage in London musical circles, delighting and astonishing all who heard him.

Whether Dubourg played again at Britton's concerts we do not know, for the records of the time gave but scanty information on social matters, beyond chronicling the doings of the Court Circle, and some of the great people immediately connected with it. But it is certain that the little boy played at some of the private parties given by the music-lovers of that day, and that he soon appeared at public concerts given by other artists at the Theatres and City Companies' Halls; and this we know, from the advertisements of his first benefit concert, which he gave, when he was eleven years old, on May 27, 1714, in Mr. Hickford's great Dancing Room, over against the Tennis Court in James Street, Haymarket. Here he announces that he will play 'especially the same piece that was performed between him and Mr. Granom on the Theatre; as also a new Concerto and a solo of Corelli.' This notice shows that Dubourg was, even at that tender age, in a position to command the services of the best artists at his own concerts, for Mr. Granom was a trumpet-player of considerable

repute, and the advertisement of his name was quite enough to ensure the concert being largely patronised by 'Persons of Quality.' Moreover, the trumpet was a very favourite solo instrument in those days; much elaborate and beautiful music was written for it, and few concerts were reckoned complete without, at least, one solo for it.

It is not known who gave Dubourg his first lessons on the violin; possibly his father, the famous dancing master, Isaacs, whose natural son he was. In 1714, however, there was a considerable influx of foreign musicians into England, and among them came the violinist Geminiani. His great master, Corelli, had died only the year before, and, as Geminiani himself had already acquired some reputation in Italy as a teacher of Corelli's method, and interpreter of his compositions, his arrival in England was a matter of great interest to musicians in general and violinists in particular. Little Dubourg was placed under his care at once, and proved exceedingly apt in profiting by the instruction he received. Indeed, from this time the boy's success was greater than ever, and he held undisputed sway as a youthful prodigy for many years. It was an unprecedented thing that one so young should have acquired complete mastery over the most difficult of instruments, and to emphasize this fact, Dubourg's age is nearly always mentioned in the announcements of concerts at which he played. He is advertised as 'Mr. Matthew Dubourg, the youth of eleven' or 'twelve,' and so on till he was really too old to be considered any longer a boy. He was, however, from 1714 until he went to Ireland in 1728, in enormous request at all the good concerts, where he played solos and concertos by Corelli, duets with the trumpet, and other instruments, concertos and other pieces of his own composition, and, as was the fashion then, improvisations on some well-known air or airs, chosen on the spur of the moment by himself or by one of his audience. Between the ages of eleven and seventeen, Dubourg gave his yearly benefit concerts at Hickford's Great Room. After that, they were given at Drury Lane, or the New Theatre in the Haymarket, but his adult career, brilliant and successful though it was, does not now concern us.

Dubourg was unquestionably the greatest and most remarkable of the early infant prodigies; but he was not quite the first. That rather doubtful honour must be given to an infant of the opposite sex, of whom history has not recorded the name, for she is spoken of merely as 'a Girl, a Scholar of Mr. Tenoe's.' Mr. Tenoe was well known during the early part of the 18th century as an opera and concert singer. He also had a good reputation as a teacher, and it would appear that among his scholars was a little girl with a wonderful voice and considerable facility in using it. At what age she began her studies we do not know; but she was brought out by Mr. Tenoe in 1710, at the age of nine. She made her debut in the Music Room in York Buildings (originally belonging to Sir Richard Steele), and appears to have pleased her hearers, singing with ease and fluency several songs

out of the current operas of Scarlatti and Handel. This was no easy task, for besides the florid passages written by the composer, the singer was expected to invent and introduce such others as would show off the compass and flexibility of her voice to the best advantage, and this not merely in the form of a cadenza or close at the end of an aria, but during the course of the aria itself. The young lady repeated her performance during the summer of the same year at Hampstead Wells, at a 'Consort of Musick' given by Mr. Tenoe 'at the desire of several Gentlemen and Ladies living in and near Hampstead,' at which concert, as stated in the announcement, 'several of the Opera songs will be performed by a Girl of nine years old, a Scholar of Mr. Tenoe's, who never performed in Publick but once, at York Buildings with very good Success.'

Besides the inhabitants of Hampstead who desired the 'Consort,' a goodly number of persons from town were expected to attend it. During the long days of June and July those of the Quality who could not leave London for Epsom or Tunbridge Wells or other distant holiday resorts, took their pleasure at Hampstead, Greenwich, Richmond, or Islington; green and pleasant places within a comfortable drive from London. Here they drank the waters, ate curds and cream, flirted, gossiped, and destroyed the reputations of their friends with as great or greater enjoyment than in town. Nor was amusement wanting. There were spacious Assembly Rooms at all the Wells, where elderly folk could sit in comfortable corners and talk scandal, while the younger people arranged a country dance, or wandered through the woods and fields in couples and gay little parties. Sometimes there was an 'Entertainment of Conjuring,' or Mr. Clench performed ventriloquial wonders in imitating the sounds made by different animals and birds, old women and the Sham Doctor, besides playing other tricks; and there were occasional concerts at which, as in the instance quoted, the company were sure of the latest novelty that had already diverted them in London during the spring season. Their amusements had to be over in good time, however, to allow for the journey back in the warm summer twilight, before the footpads and other gentlemen of the road came out of their hiding-places in Belsize and elsewhere.

This particular Hampstead concert is advertised as 'Beginning exactly at Five for the Convenience of Gentlemen's Returning.' Five or six o'clock was the usual hour at which these country concerts began, and it was no uncommon thing in advertising them beforehand to state that a certain night had been chosen on account of the moon being at the full. In July, 1711, Mr. Tenoe gave a concert at Richmond, and it was advertised some days beforehand in the *Spectator* and in the *Daily Courant* as follows:

In the Great Room at Richmond Wells.  
On Saturday being the 21st instant will be performed an Extraordinary Consort of Vocal and Instrumental Musick.

Vocal parts to be performed by Mr. Leveridge, Mr. Tenoe, Mr. Laurence, Mr. Rainton, and a Girl, a Scholar of Mr. Tenoe's.

N.B.—The Consort is undertaken by Mr. Tenoe and Mr. Cuthbert.

Tickets are delivered at the Wells at Half-a-Crown each.

Beginning exactly at Six of the Clock.

Note: The Tide will serve to come back the same evening.

The instrumentalists are not mentioned by name, and the Girl appears to have been the only female performer. She was, however, in the best of company, both Mr. Leveridge and Mr. Laurence being renowned opera singers. The career of this prodigy was a short one, lasting only three years, during which she sang chiefly at Mr. Tenoe's concerts. Her last appearance was at Stationers' Hall in 1713, on the occasion of Mr. Tenoe's benefit, after which no further record of the young lady is to be found.

For some years after this we do not hear much about infant prodigies except young Dubourg who, as stated above, held undisputed possession of the field. Here and there we find little boys singing at concerts, and advertised in such a manner as would lead us to suppose them to have been regarded somewhat as novelties. It is to be remarked that these little creatures are never during this early period mentioned by name. That distinction was reserved for their full-grown fellow artists, and it was not until many years later that childish performers were allowed to have their identity published beforehand.

In January, 1714, a concert of vocal and instrumental music was given at Stationers' Hall for the benefit of Henry Carey, the well-known composer and dramatist, who, however, at this particular time was earning his livelihood by teaching singing. It is stated that the 'Vocal part will be by Mr. Carey, a Gentlewoman, and a Boy his Scholar.' The poor singing-master's concert was remarkable in two ways: All the instrumental music was composed by Pepusch expressly for the occasion, and the advertisement announced that:

The words of the Entertainment are printed and will be given gratis to Each Person on their Entrance.

This is a particularly interesting fact, for it is the first announcement of its kind, and would appear to mark the earliest issue of the 'Book of the words,' now so common a feature of our modern concerts.

Mr. Munro, the well-known organist and harpsichord player, also had a boy to sing for him in 1722, when he gave his benefit concert at Hickford's Room, Pantion Street, on March 16. He states, among other things:

The Harpsichord to be performed by himself. With singing by a little Boy.

In the same year a mysterious advertisement appeared in the *Daily Courant* as follows:

At the New Theatre over against the Opera House in the Haymarket. This present Day being the 21st Day of June will be presented a Tragedy called the Revenge. By Persons who never appeared on any Stage before. With Several Entertainments of Dancing. And Singing between the Acts by a Boy who never appeared on any Stage before.

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This announcement appeared only once, and the names of the 'Persons' and the 'Boy' did not transpire in the newspapers. That the young gentleman whose appearance was a special feature in the performance should be nameless was usual, but that a whole company of actors should advertise a performance without enumerating their names is remarkable and unprecedented. It is possible they may have been amateurs, perhaps persons well known in society who, fearing to become the talk of the town by disclosing their identity beforehand, resolved to stand on their own merits against the sharp-tongued critics of the day.

So far, we have had only prodigies of English birth before us, and all excepting Dubourg were singers. In 1729, however, a new kind of prodigy appeared; a foreigner and an instrumentalist named Charles Adolphe Kuntzen. Born at Wittenberg, where his father was Capellmeister, his musical talent showed itself at an astonishingly early age. By the time he was seven years old he was not only a finished performer on the harpsichord, but an accomplished singer as well, capable of executing the long cantatas of the Italian composers, then so much in fashion. His father, who played the violin, determined to make his son's genius known to the musical world, and, well aware of the fact that foreign musicians were much sought after in England, bent his steps towards this country accompanied by his little boy. They travelled by way of Holland, giving concerts at all the principal towns they passed through with great success, Master Charles exciting the greatest delight and amazement in all who heard him. The travellers arrived in London in January, and lost no time in preparing for a concert, the particulars of which were set forth in the *Daily Journal* and *Daily Post* as follows, where his name is spelled 'Kontzen':

For the Benefit of Mr. Kontzen, a Youth of Seven years old, who plays upon the Harpsichord in a Surprising Manner.

At the New Theatre, in the Haymarket, on Tuesday, being the 28th day of January, Will be Performed a Concert of Vocal and Instrumental Musick: particularly several Pieces on the Harpsichord by the Youth, some Sonatas and Concertos by his Father on the Violin, accompanied on the Harpsichord by the Youth. A Cantata to be sung by the Youth, as also a Cantata to be sung by One lately arrived in England, with several other Pieces by the Best Hands.

Boxes, Half-a-Guinea. Pit, 5s. Gallery, 2s. 6d.

It is interesting to note that there still exists a link, totally unsuspected by most people, between this first performance by Kuntzen in England and the present day. The quality who wished to attend this concert were further informed that tickets were to be had 'at Mr. Fribourg's at the Theatre, at Rudd's Coffee House in the Haymarket, and at Tom's Coffee House over against the Royal Exchange in Cornhill.' Mr. Fribourg was a celebrated maker of Rappee snuff, who lived first under the New Theatre and afterwards moved to a shop next door to it. He may possibly have had some interest in the theatre, for during the year

1729 and for several years following he appears to have sold tickets for most of the performances there, and occasionally he was the only person from whom tickets for that theatre could be obtained. He also sold tickets for other concerts, but only when the performers were of the first rank and charged high prices. This firm exists, under the names of Fribourg and Treyer, and still occupies a shop in the Haymarket that alone among all the modern buildings has kept its old-world appearance.

Kuntzen was an enormous success in London. All the town crowded to hear him, and in addition to the entertainment he furnished for the fashionable dilettanti, he created a profound impression among musicians. Even Pepusch, crabbed, fastidious and hard to please, was quite overcome by the boy's playing, and considered him as something unique, a true prodigy; and Burney speaks of the sensation he created as perfectly astonishing. He was engaged by the Company of Comedians for the first performance that season of the favourite tragedy of 'Venice Preserved, Or, a Plot Discovered,' by Otway, which took place at the Theatre Royal, Lincoln's Inn Fields. The bills, after giving the names of the actors, state:

With a Piece of Musick on the Harpsichord by Mr. Kontzen, a Youth of Seven Years of Age lately arrived from Germany, being the first time of his appearance on the Stage.

This also was very successful, and in addition to these great public performances there is no doubt little Charles Adolphe had his time well filled with other engagements of a more private and personal nature, playing frequently at the houses of the rich amateurs and the gatherings of musical artists. But notwithstanding his triumphs on this occasion he did not stay long in England, though he is stated to have paid other visits to London at different times, and to one of these visits, some thirty years later, we shall have reason to refer.

If the next instrumental prodigy was considerably older than Kuntzen, he too created a great sensation in musical circles, for he could play on the harpsichord, German flute and trumpet, the last named being the most difficult instrument of the three. The name of this youth was Burk Thumoth, and he came of an Irish family. His performances on the harpsichord attracted much attention, and gained him the applause of the serious musicians. He finally adopted the German flute as his principal instrument, and some twenty years later his little son became famous as a singing prodigy. From this time onward instrumental prodigies began to increase in number, and by the middle of the century there were several before the public—little girls and little boys.

BERTHA HARRISON.

(To be continued.)

'I don't think, Sir,' remarked Salomon to Haydn, 'you will ever beat these symphonies.' 'Sir,' replied the composer, 'I never mean to try.'

## PRIVATE MUSICAL COLLECTIONS.

## I. MR. EDWARD SPEYER.

(Continued from page 235.)

A few more composers in the 'M' section of Mr. Speyer's collection claim notice before the Mozart treasures are described. *Massenet* (born 1842) is represented by a letter about his oratorio 'La Vierge,' produced on May 22, 1880, at Tournai. *Maurer* (1789-1878) is an almost forgotten composer, except by his *Sinfonie Concertante* for four violins and orchestra, which used to be played at the Philharmonic concerts. Maurer dedicated one of his Violin concertos, that in A minor and dated 'Potsdam, 1820,' to Mr. Speyer, senr., the superbly written autograph of which is now in his son's possession. A Pastorale for three voices beginning, 'Sublime were the blushes of morn,' is by *Joseph Mazzinghi* (1765-1844), composer of 'The Wreath' and 'When a little farm we keep.' Mazzinghi was a pupil of John Christian Bach and a well-known teacher in London of the pianoforte, for which instrument he composed nearly seventy Sonatas and 'arranged a multitude of pieces.' In addition to the manuscript of an orchestral work by *Méhul* (1763-1817), there is a touching letter, dated May 15, 1817, addressed by him—then in the last stage of consumption—to the Director of the Paris Conservatoire, asking for an extension of leave, as for twenty-three years he had never absented himself for a single day from his duties as professor. Five months later, the composer of 'Joseph' drew his last breath, at the age of fifty-four. The violinist *Molique* (1803-69) and the pianist *Moscheles* (1794-1870) carried on a voluminous correspondence with Mr. Speyer, senr., and the letters from the two musicians have been carefully preserved.

A treasure-corner indeed is that wherein repose the Mozart manuscripts. The gem of the whole collection is the autograph of the song 'Das Veilchen' (The Violet), which is headed:

Das Veilchen vom Goethe. 8 Juni, 1785.

This celebrated manuscript has been in the possession of Mr. Speyer's family for nearly a hundred years. Otto Jahn, who gives a facsimile of the autograph in his monumental 'Life of Mozart,' thus refers to this finished example of the composer's genius:

But the crown of all the songs, by virtue of its touching expression of emotion and its charming perfection of form, is unquestionably Goethe's 'Veilchen' (K. 476). In other songs we discern musical genius divining and bringing to light the poetic germ which lies hidden in the words: here we have the impression made upon Mozart by true poetry. It may seem remarkable that so simple a lyrical poem should have been treated by Mozart as a romance, giving a certain amount of dramatic detail to the little story; and yet it must not be overlooked that the masterly touch which repeats the closing words: 'Das arme Veilchen! es war ein herzigs Veilchen!' fully reasserts a genuine lyric element. A tendency to dramatic effect was inherent in Mozart's nature as an artist, and Goethe's clear and plastic presentation of a simple image, true in every feature, could not fail to impress him deeply.

Here we are further privileged to handle the autograph of the *Fugue in C minor for Two Pianofortes* (Köchel 426), a beautiful manuscript headed:

Fuga a Due Cembali di Wolfgang Amadeo Mozart  
mp. Vienna li 29 di Dicembre 1783.

Except the last four bars, the left-hand part of the first player is written in the *tenor* clef. This manuscript was given by Mr. Speyer, senr., to Spohr, in whose possession it remained for about forty years: at the death of the latter it was generously given back to its former owner by Spohr's widow. In 1788 Mozart prefixed a short *Adagio* to this fugue for two pianofortes and arranged it for a quartet of strings: the autograph of this is in the British Museum. Beethoven copied the fugue in score, and the autograph of this is in the Artaria collection at Vienna. Other Mozart treasures are the *Cadenza* to the first movement of the *Sinfonie Concertante in E flat major for Violin and Viola* (K. 364), composed in 1780, written on the back page of a horn part of the *Contratanz* in B flat for orchestra (K. 123) composed in 1771, when Mozart was fifteen and during his sojourn in Italy. Then we have in Mozart's handwriting: *Act I, 1st and 2nd Scene* of the libretto of 'Die Entführung aus dem Serail' ('Il Seraglio'), with *Belmonte's* first *Aria*, and the amusing *Duet* between *Osmin* and *Belmonte*, evidently extracted from the text-book in the summer of 1781, when he was busy with the composing of the opera. Here is also a copy of the interesting *Thematic Catalogue* made by Mozart himself of his works composed between February 9, 1784 and November 15, 1791: this, the very first publication printed by the then newly-invented process of lithography, was issued by Joh. André at Offenbach in 1805.

A document of the highest pathetic and historical interest is the *Marriage Contract of Mozart*, dated Vienna, Aug. 3, 1782, signed, sealed, and settled in due legal form. The principal personages mentioned therein are *Wolfgang Amadeus Mozart*, the bridegroom, *Maria Costanza Weber*, the bride, *Maria Cæcilia Weber* the bride's mother (widow), and three witnesses, friends of both parties. The six clauses of the contract may be summarised thus:

1. He will take her.
2. Bride brings a dowry of £40 (500 florins).
3. Bridegroom promises £120 (1500 florins).
4. Community of property.
5. Right of bequest.
6. Duplicate copy of contract for bridegroom (this was deposited and is preserved in the archives of the Law Courts at Vienna).

The place of honour in the *Mozart Letters* belongs to a communication from Mozart to Michael Puchberg, a wealthy merchant of Vienna, and, like the composer, a Freemason, who proved his true and always helpful friend. Mozart—who, unfortunately, had frequently to go to Puchberg for pecuniary assistance—says, in a postscript (really the main point of the letter): 'I must ask for forgiveness in that I have not remitted to you the

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certain thing [*L. s. d.*] in accordance with my promise; but Stadler [a clarinetist] who went to the bank for me because I had so much to do, completely forgot the 20th of April, consequently I must ask for a further respite of eight days.' This read-between-the-lines letter was given, in 1818, to Mr. Speyer, senr., by Carl Mozart, the composer's elder son. The latter, then in the Austrian State Service, at Milan, was very friendly with Mr. Speyer's father, whom he allowed to make copies of a number of letters written by Mozart in 1777 and 1778, chiefly from Mannheim, to his cousin, Maria Anna, a young girl of nineteen: these letters have not been published and probably never will be.

A New Year's letter of *Leopold Mozart* (1719-87), dated 'Salzburg, 29 Dec., 1780,' written to his genius son Wolfgang, concludes thus: 'We all kiss you with all our hearts, and I am your old honest Father.' To this letter is a long addition penned by *Nannerl* (*Marianne Mozart*, 1751-1829), the composer's gifted sister. There are letters written by *Carl Mozart* and *Wolfgang Mozart*, junr., and the autographs of five Lieder composed by the latter: also a letter from *Mozart's* widow, *Madame von Nissen*, to Madame Spontini, dated 'Salzburg, 16 March, 1830.' It will be remembered that eighteen years after the death of her husband, Mozart's widow married the Danish Councillor of State, G. N. von Nissen, who wrote the earliest biography of Mozart. When this gentleman had his portrait engraved, he subscribed himself as 'Husband of the widow of Mozart'! Mr. Speyer possesses letters written by all the members of the Mozart family except from the mother of the composer, her letters being extremely rare.

In the printed copy of the first text-book of 'Don Giovanni' (Vienna, 1788), the composer is given as 'Sig. Wolfgang Mozart, Maestro di Cap. all' attual servizio della Corte Imperiale.' Of letters from persons intimately connected with Mozart, there is one dated 'Paris, 17 April, 1783,' from *Beaumarchais* (1732-99)—author of 'Le Barbier de Séville' and 'Les Noces de Figaro'—written to the Comte de Vergennes (celebrated French statesman and Minister of Finance to Louis XVI.); three letters written from Vienna by *Siissmayer* (1766-1803), the pupil of Mozart and who completed the 'Requiem'; *Padre Martini* (1706-84), the great friend and musical adviser of the master, is represented by a letter, dated 'Bologna, 24 May, 1777,' written to Giuseppe Santarelli, the celebrated Papal soprano singer; and lastly there is a letter, dated 'New York, 30 January, 1830,' from the Abbate *Lorenzo da Ponte* (1749-1838), the librettist of 'Figaro,' 'Don Giovanni,' and 'Cosi fan tutte,' this communication being in his beautiful, characteristic handwriting, though at that time he was in his eighty-second year.

From Mozart to *Jacques Offenbach* (1819-80) is a wide jump, but each has his own particular niche in the temple of fame. The composer of 'Orphée aux enfers' gives vent to his humour in a

letter written from the Théâtre des Bouffes Parisiens, and addressed to M. Delsame, editor of one of the Paris newspapers. He says:

My dear friend,—Your young and handsome singer is neither young nor handsome. Do try, therefore, to find me what I want, but for goodness' sake put on your spectacles. You know that in my little theatre the public are not very artistic, and consequently the women must be prettier than anywhere else. Don't bring me your artist to-morrow, but get hold of another one for some other day.

Of special interest is a letter to M. Chadeuil, the Parisian musical critic, in which the composer expresses his nervous fear that his *chef d'œuvre* would not be a success. Writing on October 19, 1858, Offenbach says:

My dear Chadeuil,—I count upon all your friendship for my *Orphée*. I don't know what will come of it: I hope a success; but you know that at the theatre one is never certain of these things. As just now this is a business of the very greatest importance to me, I more than ever appeal to your excellent pen in order to push me into the way of good results.

It should not be forgotten that Offenbach came to England in 1844 as a violoncello player, in the same year that Joachim and Piatti made their first appearances in this country. Concerning his début here—at Madame Puzzi's concert, May 15, 1844—*The Dramatic and Musical Review* said:

The principal novelty was a solo on the violoncello by Mr. Offenbach, who made his first appearance in England. Though this gentleman is very young, he is already a perfect master of his instrument: his tone has all the sweetness of the veteran Lindley, whilst his execution (especially the use of the harmonics) is little short of the marvellous. He is on the violoncello what Paganini was on the violin. Mr. Offenbach will be a leading feature of this prolific musical season.

The prolific but almost forgotten composer *George Onslow* (1784-1813) is recalled by the score of the *Finale vivace* of his Symphony in A, dated '28 June, 1830,' a work that was first performed in London at the Philharmonic concert of February 27, 1837. *Ferdinand Paer* (1771-1839) achieved a reputation as an opera composer, but Mr. Speyer possesses an unpublished cantata by him, 'Fede, Esperanza e Amor Divino,' for soli, chorus and orchestra, also a letter dated 'Paris, Sept. 1, 1811.' A letter, dated 1831 and written to Mr. Speyer, senr., and the autograph of a 'Capriccio Paganini' ('Paris, 24 Mai, 1837'), are relics of *Niccolò Paganini* (1784-1840), the great and weird violinist. *Philidor* (1726-95), famous both as a composer of operas and as a chess-player, wrote to Bartolozzi a letter ('London, April 23, 1790) about his (Philidor's) portrait, asking 'In what state is the original plate?' as he wished to insert it in a new edition of his book 'Analyse du jeu des échecs,' which first appeared in 1749 and met with great and well deserved success; this letter is in the Speyer collection. Philidor, who received a regular pension from the Chess Club in London, was the first to introduce on the stage the 'air descriptif' ('Le Maréchal') and the unaccompanied quartet ('Tom Jones'), and to form a duet of two independent and apparently incongruous melodies. *Piccini* (1728-1800), the rival of Gluck, is represented by the manuscript of a

vocal aria inscribed 'Écrit de la propre main du célèbre Piccini pour son ami J. B. Viotti, à Paris, 1783'; here is also a letter from Piccini, written during the time of the Great Republic, dated 'Paris, 4 Thermidor,' and addressed 'Au Citoyen Genguené.' *J. F. Reichardt* (1752-1814) and *F. J. Rochlitz* (1769-1842) find a place: the former by a letter addressed to George Joachim Göschen, grandfather of Viscount Göschen, and Rochlitz—a well-known writer on music and the librettist of Spohr's 'Last Judgment' and 'Calvary'—by letters to Neukomm and others. The composer of 'The song of the bell,' violinist, and the friend of the youth of Beethoven, *Andreas Romberg* (1767-1821), is recalled by a letter (Sept. 28, 1819) addressed to Herr Peters, the well-known music-publisher; and his cousin, *Bernhard Romberg* (1767-1841), the celebrated violoncellist, by letters addressed to Spohr.

*Jean Jacques Rousseau* (1712-78) and *Anton Rubinstein* (1830-94) appear in the collection, the former by a letter to his publisher dated 'Montmorenci, Feb. 5, 1764,' the latter by a telegram to his wife announcing the death of his brother Nicholas, also a letter addressed to Messrs. Breitkopf & Haertel. Here are an orchestral score and a miniature portrait of *Sacchini* (1734-86). Of *Antonio Salieri* (1750-1825), the friend of Haydn and Beethoven and for many years 'Maestro di Capella' of the Imperial Court at Vienna, Mr. Speyer possesses two curious compositions: (1) 'Piccolo Terzetto,' written for a church commemoration service held at Liechtenthal on Sept. 25, 1814; and (2) a delightfully humorous joke, a trio for two men's voices and a woman's, entitled, 'Lo Spirito di Contradizione.' The 'Spirit of Contradiction' is personified in the soprano. Bass and tenor sing: 'Viva la celebre B— amabila, viva il suo metodo di canto angelico,' &c. The soprano interrupts with ejaculations: 'Che amabila? Che metodo? Diabolico, Insoportabile,' &c.

*Franz Schubert* (1797-1828). What sweet delights the name recalls! And then to handle some of his precious compositions just as he wrote them, and wrote them so neatly at the time of their creation. In the year 1824, Schubert lived for six months with the Esterhazys at Zselész, in Hungary. There he gave pianoforte lessons to the young Countesses of the house, aged nineteen and seventeen respectively, with the younger of whom, Caroline, he is said to have fallen in love. For these fair damsels he composed his Pianoforte sonata for four hands—now known as the 'Grand Duo in C' (Op. 140). This beautifully written autograph of 140 folios—headed 'Sonate fürs Pianoforte zu vier Händen, Franz Schubert, mp., Zselész, Juny, 1824'—was given by Anton Diabelli, the publisher, to Clara Schumann during her visit to Vienna in the year 1837. She presented it to her bridegroom, Robert Schumann, in whose possession it remained till his death. Schumann, misled no doubt by the obviously symphonic character of the work, wrote to his bride from Leipzig, Feb. 6, 1838: 'I have revelled in the Duo; cannot, however, believe it to be a pianoforte

composition, even after inspecting your original MS., which I had fetched from your mother's.' But the 'Grand Duo' is *not* an arrangement: it is an original composition for pianoforte duet. The work has been effectively orchestrated by Dr. Joachim, in which form it was first performed at the Crystal Palace Concert of March 4, 1876, under the direction of Sir (then Mr.) August Manns. In the programme-book of that concert, Sir George Grove said:

Zselész was the country seat of a member of the Esterhazy family, and Schubert paid two visits there: the first as music-master to the family in 1816, and the second probably in the same capacity—for the rigid etiquette of the time would hardly have allowed him to go in any relation of equality—in 1824. He seems to have been perfectly happy there, making love and music—a great deal more of the latter than the former—wandering about and generally enjoying himself. The place was in Hungary, on the Waag, sixty or seventy miles east of Vienna, and the melodies which he heard from the peasants on the property, or the wandering gipsies, and the peculiar sound of their bands, have left their mark on the pieces which are known to have been composed there, and on others which, though written elsewhere, have fortunately caught the impress of that time. Conspicuous among these are the unfinished symphony in B minor, the Grand symphony in C, the Quartets in A minor and D minor, the E flat Trio, the Divertissement à la Hongroise (Op. 54) for four hands on the pianoforte, and the Sonata before us, usually known by the name of the 'Grand Duo in C,' attached to it by the publishers on its appearance in 1838.

Other Schubert relics are a leaf of the Variations for Pianoforte duet in E minor (Op. 10), dedicated to Beethoven, and the song 'An die untergehende Sonne' (Op. 44), dated 'Vienna, May, 1817': on the back of the latter manuscript is a sketch of a song, the completion of which cannot be traced.

Mr. Speyer has also a large collection of portraits. One of these he has kindly allowed to appear as the special supplement of the present issue of THE MUSICAL TIMES. It is a representation of Marianne ('Nannerl') Mozart, sister of the composer, who accompanied him to London as a fellow prodigy in the year 1764. The original oil-painting—the representation of which Mr. Speyer assures us has not hitherto been published—is by Mignard and now the property of Dr. Hoch's Conservatorium at Frankfort-am-Main.

(To be continued.)

An old-time relic, in the form of Handel's watch, recently found its way into the law courts. In 1879 Mrs. Shearer, its former owner, bought the watch at Messrs. Puttick & Simpson's for the sum of £4 2s. 6d. Time had so increased the value of this time-keeper that Dr. Cummings gave £50 for it a year ago, he having purchased the treasure from an agent of Mrs. Shearer, named, curiously enough, Stafford Smith. The lady sought to recover possession of the watch on the ground that Mr. Stafford Smith had no authority from her to sell. However, the case was eventually settled out of court, and Dr. Cummings retains the watch and its case. Perchance the relic has ere this set its face against Handel's Will. 'Where there's a will there's a way,' as the lawyer said who took the will for the deed: but in Dr. Cummings's case—not the law case, but that in which he keeps his Handel treasures—may we not say 'Where there's a will there's a watch'? May time deal gently with its minutiae and the hands upon which Handel often looked.



## Occasional Notes.

*A work of art—whether we are to consider it as a created production, or, as in our own art [of music] more than any other, the representative performance of another's production—is the putting into fact some important idea. Let us see of what this idea consists, and the fact into which it is moulded. There must be feeling, let me say passion, condensed into representation. One cannot represent what has not been experienced. This passion that we experience let it be supposed the summer heat of an ardent spirit. Then must come the reflection, which is the dew, the condensation of the aqueous vapour that suffuses the air of a summer's day. The plant is quickened by the glow of our passion, and enriched by the dew of our reflection, and then its flower is the blossom that opens to the world.—G. A. MACFARREN.*

As a sequel to the biographical sketch of John Day, the celebrated music-printer of the 16th century, we give a photograph, specially taken for the purpose of this reproduction, of the memorial window to him in Little Bradley Church, Suffolk, where his remains are interred. The church is a Norman flint building, with a circular embattled Western tower. The

Day window, which owes its insertion to the Rev. Herbert Alston; a former rector of Little Bradley, is from the studio of Messrs. Heaton, Butler, & Bayne, and bears the following inscription:

To the Glory of God, this window is dedicated by the Stationers' Company in 1880, in memory of John Daye the printer of Foxe's Book of Martyrs and master of their Company in 1580.

Its three figures, one in each light, are St. Andrew, St. Stephen and St. Paul, a trio of martyrs, thus typifying the famous book which was first issued from the printing press of John Day.

It seems a strange anomaly that pianist-composers should be so fond of writing concertos for the violoncello. The latest in a fairly long list is Herr Ernst von Dohnányi, whose new work of this kind was produced by Prof. Hugo Becker at the last of the Philharmonic concerts at Budapest. It met with quite exceptional success, and is regarded as one of the very few concertos for the instrument which can be considered equally effective for the soloist and the orchestra. Moreover, it is the work of a composer who happens to be a real musician by the grace of God. It proved by far the most valuable of the Philharmonic season's novelties, and is bound to make the tour of the world's concert rooms.



THE MEMORIAL WINDOW TO JOHN DAY IN LITTLE BRADLEY CHURCH, SUFFOLK.

(Photographed specially for THE MUSICAL TIMES.)

The recent welcome performance by the Bach Choir of Bach's great Mass in B minor recalls the fact that three movements of this stupendous creation were sung in London nearly seventy years ago, certainly before any portion of the work was heard at the Gewandhaus, Leipzig! At the Ancient Concert of May 23, 1838, a 'Selection from a Service,' as the Mass was called, consisted of the *Gloria*, *Qui sedes*, and *Quoniam tu solus*. Concerning the interpretation of these excerpts the *Musical World* said:

The chorus is accompanied, we believe, by three obligati trumpets, the alto tromba extending to E [D] in alt. This part of course Mr. Harper could not play, nor indeed could anybody, with the instrument now in use in our orchestras. The aria 'Qui sedes' has an obligato accompaniment for the tenoroon or oboe d'amore, an instrument which extended below [sic] the Corno Inglese. This Mr. Grattan Cooke attempted on the common oboe, and of course stopped at the very outset of his exertions. The bass solo, 'Quoniam tu solus,' is accompanied by a corno [da caccia] and two fagotti. The passages for the horn were next to impracticable, and Mr. Denman was furnished with a fagotti part which appeared greatly incorrect. Of course [the selection was slaughtered, the soli players retiring in dismay, and leaving Mr. Knyvett to play their parts on the organ, which he did most manfully, after the fashion of the men of the last generation, 'Solo on the Cornet stop.'

The *Examiner*—a high-class journal of that day—expressed its opinion of the music in these terms:

How far more pleasing, for instance, the glee we allude to, than the extract from a Mass by Sebastian Bach! in which we could discover nothing except the industry and dry science of the composer.

The glee 'we allude to' was Jackson's 'Go, gentle tyrant,' a command which might appropriately have been addressed to that *Examiner* critic. Earlier in the month—on May Day, 1838—the Choral Harmonists opened their music-making with the following item (we quote from a copy of the programme now before us):

CREDO (from the 1st Grand Mass) ... Sebastian Bach.  
For Words, see Novello's Collection, Page 1.

A foot-note states that 'J. A. Novello's Collection of Words of Classical Sacred Music may be had of the Waiters, price One Shilling.' It may be assumed that the above *Credo* was that of the great B minor Mass: anyhow, there were genuine Bach enthusiasts in London at the beginning of the Victorian era.

It would seem as if masterful Master Mischa Elman was so turning the heads of the musical critics as to cause their pens to run in the wilds of inaccuracy. An evening contemporary, in recording the gifted boy's performance at the Philharmonic concert, says (the italics are ours):

Yesterday Tchaikovsky's *piano* concerto, a few years since considered unplayable by the most brilliant *violinist*, was the chief work in which he was heard, and the way in which he romped through the solo part therein bordered on the miraculous.

No doubt. The other 'off the line' is probably due to flights of 'high falutin,' when the writer, in a musical journal, refers to 'that little Prince from Genius-land, Mischa Elfin.' As a distinctive Elman characteristic, Elfin is decidedly good.

The Beethoven House at Bonn has been enriched by the purchased acquisition of a precious document, viz., the original manuscript of the 'Coriolan' overture. This treasure is at present exhibited in the manuscript room of the House.

In the course of some strictures passed upon a paragraph which appeared in a London daily newspaper, a weekly musical periodical makes two erroneous statements concerning the baton in England. They are contained in the following extract:

Its [the baton's] revival in this country is due to Spohr, who conducted a Philharmonic concert with a baton in London in 1820; and from that occasion until now the baton has invariably been used. Mendelssohn made his first appearance in England at a Philharmonic Society concert on the 25th of May, 1829, when he conducted his C minor Symphony, using the baton provided by the Society. The story about a special baton with a crown on the tip of it is a—well moonshine, or a pretty invention.

While it is perfectly true that Spohr conducted with a baton a Philharmonic concert in London in 1820—if we may be allowed to put it in that way—it was not until the year 1832 that the baton came into general use in England. This was duly set forth, supported by documentary evidence of absolute certainty, in THE MUSICAL TIMES of June, 1896, p. 372, and moreover the substance of that article will be found in the new edition of Grove's 'Dictionary of Music and Musicians,' vol. i., p. 206. In regard to misstatement No. 2, it so happens that on May 26, 1829, the day after the Philharmonic concert, Mendelssohn wrote from London to his parents a letter which contains this sentence apropos of his conducting experiences:

I mounted the orchestra and pulled out my white stick, which I have had made on purpose (the maker took me for an alderman, and would insist on decorating it with a crown).

Where is the 'well moonshine'? The moonshine must surely be at the bottom of our contemporary's 'well.'

The Berlin Philharmonic choir, under Prof. Siegfried Ochs, gave its seventh and grandest performance of Bach's stupendous B minor Mass on April 9, and impressed the thrilled audience as never before. The German Emperor and his Consort were present, and after paying the closest attention throughout the concert his Majesty confessed to Prof. Ochs that he had no idea that there existed anything so sublime in music: to him, a mere amateur, Handel had hitherto been the embodiment of sublimity. The Bach Mass had, however, convinced his Majesty that therein a far vaster, deeper mind revealed itself, and he was grateful for such an experience.

According to the *Augsburger Abendzeitung*, one of the best South German newspapers, there are still to be found eight bearers of the name of Mozart in the Augsburg Directory. Amongst them are some descendants of Mozart's father and uncle. These Augsburg Mozarts followed the trade of bookbinders, and only a few years ago there lived in the old Bavarian town a master-bookbinder bearing the famous name to which the world of music is endeavouring to do homage in this present year of grace.

The latest musical sensation in Berlin is a Spanish boy, aged eight, Pepito Arriola by name, a protégé of Arthur Nikisch, who, on March 28, made his first public appearance at a concert conducted by Herr Eduard von Strauss. The young gentleman played the solo part in Beethoven's C minor Pianoforte concerto, accompanied by the Philharmonic Orchestra, and gave proof of quite exceptional gifts. He is at present studying with Herr Mayer-Mahr, and great things are expected of him.

## 軍譜全樂軍典聖賀慶叩恭

## Music table.

1	Armee Marsch.	恭叩瑪池	一
2	Freund Marsch.	慶賀瑪池	二
3	Honest Polka.	忠伯立歌	三
4	Bleiten Wailset.	德立威拉司	四
5	Weist Lied.	行歡立打	五
6	Goverment Lainsers.	皇宮蘭彩司	六
7	Clever Schattisch.	聰曼伯立歌	七
8	Respectable Mazurka.	敬馬蘇歌	八
9	Spring Walzes.	春景威拉司	九
10	Diligent Polka.	勤伯立歌	十
11	Attentive Quadrelle.	用心歌大立	十一
12	Soldaten mnth marsch.	聯和瑪池	十二
13	Children Polka.	童女伯立歌	十三
14	Trader Walzes.	商人威拉司	十四
15	Progress Golop.	進益快瑪池	十五
16	Morgranen marsch.	得勝瑪池	十六
17	Friend marsch.	朋友瑪池	十七

The progress of music in China is a subject upon which little is known and therefore less is said; but we have recently had evidence that progress is really being made. Writing to a friend, on March 2, 1906, Mr. Berthold G. Tours, H.B.M. Consul at Chin-kiang and a son of the late Mr. Berthold Tours, says:

I was in Nanking last week, and heard the Viceroy of Nanking's band play European music. The performance was almost as weird as the programme. The latter so impressed me that I am enclosing it to you in the hope that it may be useful to the Editor of THE MUSICAL TIMES whenever he writes an article on China's progress musically.

We give, in full-sized facsimile, the programme so kindly sent by Mr. Tours; it may serve as the first instalment of the article to which he refers.

Ignaz Brüll's charming opera 'The Golden Cross' was revived at Leipzig on March 25, and the performance deserves special notice in that it was conducted by a young Englishman, Mr. Albert Coates, who has lately been appointed assistant-conductor at the municipal theatre. It is pleasant to learn that Mr. Coates's interpretation of the score has met with general appreciation and commendation.

Felix Weingartner has definitely resigned his position as conductor of the Royal Orchestra, and this time his decision is irrevocable. His loss to Berlin musical life can scarcely be gauged yet, for it will be all but impossible to find a worthy successor to this real master-conductor.

Another resignation! Herr Arthur Nikisch as conductor at the Municipal theatre, Leipzig. Overwork is said to be the reason; but the undoubted financial non-success in connection with the Opera is cited as probably a weighty argument in favour of his taking this serious step.

An ecclesiastical journal, in a preliminary announcement paragraph, refers to a 'full-dress organ recital.' As, however, the term 'full-dress' appears in a *Presbyterian* periodical, it may be assumed that the recitalist had previously performed in kilts, and that on the occasion in question he would put on the garments known as nether.

To celebrate the tercentenary of the foundation of Giessen University, a prize competition for the best festival (student) song has been arranged. The poem must be suited to a well-known popular melody, and the three prizes are to consist of—30, 20, and 10 bottles respectively of wine of 'noble' vintage! How very German!

Theodor Leschetizky has achieved such well-earned fame as a teacher of the pianoforte, as to more or less blot out the memory of his public performances. In this connection it may not be without interest to recall his first visit to England, by way of supplementing the information given by Miss Annette Hullah in her Life of the famous professor, reviewed in another column. In his chit-chaty programme of the Musical Union matinée of May 17, 1864, the Director, gossiping John Ella, says:

M. & MME. LESCHETIZKY.

The lady, a contralto vocalist, highly esteemed in the musical circles of St. Petersburg, is shortly expected in London with her husband, a pianist of very great renown. The Russian capital has long numbered among its resident composers and pianists a remarkable triad—Henselt, Rubinstein and Leschetizky. Our diary in Vienna, 1845, contains the following entry: 'Heard young Leschetizky play wonderfully well on the pianoforte. Shall be surprised if he do not become a very great artist.'—J. E.

The lady—a beautiful singer, and formerly one of the Maids of Honour to the Grand Duchess Helen, sister of the Emperor Nicholas—appeared at the Musical Union matinée of June 14, 1864, when she sang one of Rubinstein's 'Persisches Lieder' and Schubert's 'Ungeduld,' accompanied by Herr Jaell. A week later (June 21, 1864), at the next matinée, the eminent pianist made his first appearance in England and played three pieces of his own composition. We quote from a copy of the programme now before us:

- |                                  |                    |
|----------------------------------|--------------------|
| a. Chanson des Pêcheurs ...      | } ... Leschetizky. |
| b. Les Alouettes (Impromptu) ... |                    |
| c. Mazurka ...                   |                    |

From among a very numerous collection of *Morceaux de Salon*, some of which are of enormous difficulty and grand dimensions, have been selected the above group of characteristic solos. The first, a simple, pleasing melody, charmingly varied with tasteful harmony; the second, a theme, employing both hands, in florid figures delicately treated in imitations; and the third, a spirited and strikingly original mazurka.

The programme included Schumann's Pianoforte quintett, in which Leschetizky had for his colleagues Joachim and Ries (violins), Webb and Hann (violas), and Davidoff (violoncello). In his programme of 'The Director's Grand Matinée,' Ella has the following note concerning the new-comer:

LESCHETIZKY.

It is long since we have witnessed a more successful *début* at the Musical Union than that of the above pianist. His execution is extraordinary, combining power, rhythmical accent, delicacy, and taste. In addition to the solos in the programme, he favoured us with a Waltz, which for originality and variety of interest, coupled with his own inimitable playing, fairly enraptured his hearers.

The *Athenæum* concluded a very brief notice of the concert with 'M. Leschetizky was the pianist.'

A posthumous two-act *opéra-bouffe* by Georges Bizet, entitled 'Don Procopio,' was produced at Monte Carlo on March 10, forty-eight years after its completion, and thirty-one years after the death of its gifted composer! The work was written in 1858, when Bizet—then a youth of twenty-one and the fortunate winner of the greatly-coveted *Prix de Rome*—was living at the Villa Medici, near Rome. He sent his score to Auber, Director of the Paris Conservatoire, who took such great care of the manuscript

that it could not be discovered when Bizet found a manager willing to produce the work. After the composer's death the manuscript found its way to the Conservatoire library, where it was lost once more until a few years ago, when Madame Bizet and M. Jacques Bizet obtained permission to make a copy of the score. Finally a publisher was found (M. Choudens) who offered it to the Grand Opéra, though in vain. That it has at last been given to the world—and in as excellent a first performance as even its author could have desired—is to the great credit of the Prince of Monaco and of M. Raoul Gunzbourg, the very enterprising director of the Monte Carlo opera; and that it was worth the trouble was the opinion of the delighted first-night audience no less than that of the critics, who have hailed the little work as a gem of its kind.

The libretto is based on an Italian poem of the 18th century, which Bizet found in the Library of Naples. To supply music suitable for such an Italian subject, the composer purposely imitated the sparkling style of Italian comic opera. In fact, he wrote to Paris on January 11, 1859, from Rome: 'Sur des paroles italiennes il faut faire italien; je n'ai pas cherché à me dérober à cette influence,' a sentence, by-the-way, which the publisher has printed at the head of the vocal score to disarm unfavourable criticism. Hence the influence of Rossini, and even Bellini, is traced on many pages, though we can recognise the future composer of 'Carmen' (*ex pede Hercule!*) in occasional characteristic turns, and especially in a very delightful *Intermezzo* leading into a *Serenade* for tenor solo, accompanied by mandolines. There, and in a fascinating *Trio*, 'D'avance le projet me tente,' the real, but as yet immature Bizet, speaks to us. On the whole, the production, though so tragic in its tardiness, seems likely to add fresh laurels to the wreath which a grateful world has wound for the unfortunate composer, cut off in the full flush of his early manhood.

The first English work on the subject of dancing and, moreover, one that contained the first general collection of the popular dance and ballad tunes of England, is one that arouses peculiar interest. Its title-page reads:

THE ENGLISH DANCING MASTER, or Plaine and Easie rules for the dancing of Country Dances, with the tunes to each dance, printed by Thomas Harper, and are now to be sold by JOHN PLAYFORD, at his shop in the Inner Temple, neere the Church doore. 1651.

The preface to this book may be quoted in full, if only by reason of its quaint *naïveté*:

To the Ingenious Reader.

The Art of Dancing called by the Ancient Greeks *Orchestis*, and *Orchestis*, is a commendable and rare Quality fit for yong Gentlemen, if opportunely and civilly used. And Plato, that Famous Philosopher, thought it meet, that yong Ingenious Children be taught to dance. It is a quality that has been formerly honoured in the Courts of Princes, when performed by the most Noble *Heroes* of the Times! The Gentlemen of the Innes of Court, whose sweet and ayry Activity has crowned their Grand Solemnities with Admiration to all Spectators. This Art has been anciently handled by



*Athenæus, Julius Pollux, Cælius Rhodiginus, and others,* and much commend it to be Excellent for Recreation, after more serious Studies, making the body active and strong, grateful in deportment, and a quality very much becoming a Gentleman. Yet all this should not have been an incitement to me for publication of this Worke (knowing these Times and the Nature of it do not agree), But that there was a false and surreptitious Copy at the Printing Presse, which if it had been published, would have been a disparagement to the quality and the Professors thereof, and a hinderance to the Learner: Therefore for prevention of all which, having an Excellent Copy by me, and the assistance of a knowing Friend; I ventured to put forth this ensuing Worke to the view, and gentle censure of all ingenious Gentlemen lovers of this Quality; not doubting but their goodnes will pardon what may be amisse, and accept of the honest Intention of him that is a faithful honourer of your Virtues, and

Your servant to command

J. P.

'The English Dancing Master,' which contains 104 dances, is said to have been John Playford's first musical publication; and although it is dated 1651, the book was entered at Stationers' Hall on November 7, 1650.

In his analysis of Mendelssohn's Italian Symphony (which appeared in our April issue), Sir George Grove referred to two criticisms passed upon the work at its first performance in England. Here they are, from the *Harmonicon* and *Athenæum* respectively:

M. Mendelssohn's symphony, composed in pursuance of a resolution of this [Philharmonic] Society, by which he was requested to write a symphony, overture, and vocal piece, on liberal terms, is a composition that will endure for ages, if we may presume to judge such a work on a single performance. The first movement, an *Allegro vivace* in A, without any slow opening, speaks at once the highly excited state of the author's imagination and the fine flow of his animal spirits, when he wrote it: so full of brilliant conceptions is this, and so rapid their succession, that it would be a hopeless attempt to analyse it without either having heard it several times, or having the score to refer to. We may say the same of the *Finale*, which has this peculiarity—that it is in the minor of the key in which the symphony commences. The slow movement in D minor is not less distinguished by ingenuity of a very rare description, and beauty of the most discernible kind, than by its undisputed, unquestionable originality: this was loudly encored. The *Scherzo*, in A, and *Trio*, in E, shew genius of a high order in every bar. And, to be brief, the manner in which the whole work was received by the most critical, the best qualified audience that London (now full of eminent foreign musicians) could assemble, bears us out in what we have said, and would justify us were we to add still more in praise of this masterly production.—*Harmonicon*, June, 1833.

In the latter composition [a grand Sinfonia by F. Mendelssohn] a Romance, in D minor, received an encore; the *Trio* was admired for the beauty of its instrumentation and simplicity of subject, and the last *Allegro*, abounding with skilful and very intricate passages for the orchestra, was effective and original.—*Athenæum*, May 18, 1833.

The first performance in France of Elgar's 'Dream of Gerontius'—under its French title 'Le Songe de Gerontius'—is announced to be given at the Trocadero, Paris, on May 17, under the direction of M. Chevillard, who will conduct a band and chorus of 300 performers.

## EIGHTEENTH-CENTURY MUSICIANS IN THE HISTORICAL PORTRAITS EXHIBITION AT OXFORD.

A picture which cannot fail to attract the attention of the observer of human nature, no less than the artist, in the Loan Collection of Portraits—the third of the series—now being exhibited at Oxford, is No. 170, Dr. Charles Burney, painted by Sir Joshua Reynolds. The picture has more colour than is usual with Reynolds, but the rose-red of the robes is so toned down as not to distract the eye from the keen, clean-shaven face, which in no single point suggests the typical musician. It is the face of an acute lawyer, a shrewd man of the world, and the spectator can well believe that the subject was 'continually invited to all the great Tables and parties to meet the Wits and Grandees, without the least reference to music,' an apt quotation from Crisp given in the catalogue. The picture was painted in 1781, when Dr. Burney was fifty-five years old, and he presented it to the Music School at Oxford a few years later. A similar picture, painted for the famous series of Mr. Thrale, at Streatham, and exhibited at the Royal Academy in 1781, cost the sitter £35, according to his accounts for the year.

The pictures are catalogued according to the date of death of the subject; and the first musician amongst these 18th century academic celebrities is Dr. Thomas Tudway, who, as a boy, was a chorister at the Chapel Royal, in 1664 became a tenor lay-clerk at St. George's, Windsor, six years later organist at King's College, Cambridge, and then Professor at that University, and Composer in Ordinary to Queen Anne. Amidst the duties of these positions he found time to make the well-known valuable manuscript collection of ancient church music. The portrait shows a long, thin, kindly face which, however, presents a curiously weird appearance to the modern eye from the heavy, close-fitting black cap which obscures every trace of hair. In his hand he holds a roll of music paper, with the opening of an anthem 'on the occasion of Her Majesty's presence in King's College Chappell, Cambridge, April ye 16th, 1705.' The portrait, painted by an unknown artist, was given to the Music School by Dr. Richard Rawlinson, an eminent traveller, and benefactor to St. John's College.

Beside Dr. Tudway, and in striking contrast as regards appearance, hangs a portrait of the celebrated Dr. Croft, painted by Thomas Murray, a Scotch artist who went to London and achieved some reputation there. The composer of 'God is gone up' is represented with a full, oval face and an expression which indicates a droll turn of mind. The red of his robes is distinctly scarlet; he wears a long white periwig, and has drawn an end of his lace cravat through one of his buttonholes in an ingenious way to keep the other end in place. Dr. Croft, as everybody knows, was first organist of St. Anne's, Soho, then of Westminster Abbey, and Master of the Children and Composer to the Chapel Royal. What is even more to his credit—we have it on the testimony of a brother musician, the aforementioned Dr. Burney—he 'went through life in one even tenor of professional activity and propriety of conduct.' The portrait, which has been engraved by Vertue, was given to the Music School by a Mrs. Whyrley.

The next musician is Dr. John Christopher Pepusch (No. 57), a German who settled in London in 1688 and took an active part in founding the Academy of Antient Music in 1710, and in 1737 became organist of the Charterhouse. He was also elected a Fellow of

the Royal Society, an unusual distinction for a musician, which suggests scientific tendencies. His best known composition is the overture to the 'Beggars Opera,' but that Dr. Pepusch should have composed anything seems inconsistent with Burney's description of him: 'He had a spirit so truly antiquarian that he allowed no composition to be music but what was old and obscure.' The unknown painter has given Pepusch a soft, engaging face, clean-shaven, with a fair periwig falling over his shoulders in the fashion of the time. The picture, like many of those to be described, was the gift of the famous Dr. Philip Hayes.

Dr. Philip Hayes also gave the portrait of James Heseltine (No. 74), organist of Durham Cathedral, 1711-63, and a composer of anthems. The picture, attributed to an artist named Taylor, represents a thin, clean-shaven man in a faded greenish coat, and the usual periwig and cravat.

Next in order comes Dr. William Hayes (No. 88), the father of Philip, also dutifully given by that generous musician to the Music School. The portrait was painted by John Cornish, and if the artist was truthful, William Hayes was a remarkably well-fed man, with a pronounced double-chin and painfully small, even pig-like eyes. It is hardly necessary to mention, perhaps, that he was successively organist of Worcester Cathedral and Magdalen College, Oxford, and became Professor of Music at Oxford in 1742.

No. 140 represents the great Philip—great in more senses than one—the famous 'monopolist of organs,' who is alluded to in the article on St. John's College in the present issue. Who painted this picture is not known, neither is any mention made of the giver. It depicts the subject as a slim young man of twenty years of age, and it is almost impossible to believe that this delicate, dapper youth, with a conventional type of face, grew in later life to be the largest man in England.

In No. 96 we see Bernard Gates, a self-satisfied looking personage, who was connected with the Chapel Royal, first as chorister and finally as master, most of his life, and was also 'Tuner of the Regals' to the Court, a sinecure now abolished. He was much associated with Handel, and 'Esther' was acted at his house by the children of the Chapel Royal on February 23, 1732, and afterwards at the King's Theatre, Haymarket. The portrait, attributed to John Russell, was given to the Music School by Thomas Saunders Dupuis, one of Gates's pupils, 'the boy' of Handel's oratorio productions, and later a famous organist.

No. 105 depicts Karl Friedrich Abel, a famous performer on the viol da gamba. According to the oft-quoted Burney, he 'had a hand which no difficulties could embarrass, a taste so correct and delicate as never to let a single note escape him without meaning; the umpire in all musical controversies.' The face is youthful and refined; it is by an unknown artist, and once more the Music School is indebted to Philip Hayes.

The famous musical historian, Sir John Hawkins (No. 126), is a very old man with rather a pinched mouth—a matter-of-fact man so exceedingly religious as to abhor mirth except it is printed in the old black letter,' according to Walpole; 'a most unclubbable man' is Dr. Johnson's milder verdict. The picture, which has as a background a book-case, holding volumes of the famous 'History,' was painted by James Roberts, and given by him.

A magnificent gift of Dr. Philip Hayes is No. 136, a full-length portrait of Dr. William Boyce, attributed to Thomas Hudson. The face and attitude, and the whole atmosphere of the picture, give point to Burney's description of the man, 'one of the most honest of our composers, and one of the few who

neither pillage from Handel nor servilely imitate him. In the picture Boyce holds in his right hand a book bearing the words 'Solomon-Serenata,' out of compliment to his most ambitious composition.

The last two musicians, like the first two in the catalogue, are placed together. They are Johann Peter Salomon, No. 175, and Sir William Parsons, No. 176. Salomon was a German violinist who settled in England as leader of the orchestra at Covent Garden Theatre in 1781, and subsequently organized subscription concerts in which Haydn took part, and which form an epoch in musical history, since they led to the production of the twelve grand symphonies by Haydn 'composed for Salomon's concerts.' The portrait shows a distinguished-looking man in a white wig, with a handsome lace cravat and ruffles; it was painted by Sir William Beechey.

Sir William Parsons, painted by Charles Wilkins, is a cherry-cheeked old gentleman wearing heavy, horn spectacles, a model of propriety, and therefore eminently fitted to be Master of the King's Music and Instructor in Music to the Princesses, an appointment he received in 1796. Later he became a stipendiary magistrate at Worship Street, for which also his appearance was, no doubt, abundant qualification. As is fitting, this brief account of the portraits of 18th century musicians must be brought to a close with the name of the man to whom Oxford is indebted for so many of them—these last two pictures are the gift of Dr. Philip Hayes.

K. M. I.

#### MR. J. W. DAVISON'S ANAGRAMS.

Among the various journalistic interests of the late Mr. J. W. Davison—the redoubtable musical critic of *The Times*—was his editorship of the *Musical Examiner*. Like other ventures of its kind, this weekly periodical was short-lived, a little over two years; but if brief, its career was a merry one, resulting from the quips and fun of its editor. Subjoined is a specimen of an anagrammatic criticism, from the pen of 'J. W. D.,' which appeared in the aforesaid journal of June 17, 1843. We give the extract *literatim et verbatim* from a bound volume of the periodical which formerly belonged to Sir George Smart.

#### FOREIGN INTELLIGENCE.

From our own Correspondent.

EL DORADO, July 4, 1842.

Dear Mr. Examiner,

I have reached this outlandish place at last, and proceed at once to give you the musical intelligence of most interest; and first as to concerts, of which we have many here. The following was the programme of the eighth *Mikpikuacul*, or harmony-loving concert, one of the best of the season:—

PART I.			
Sinfonia	-	-	Zormta.
Scena, Uneigee	-	-	Vhtebneeo.
Concerto, (Peitaroofn.)	Lemodsehsnn	-	Lemodsehsnn.
Duo, Mbiirsch and Soiggrnaomr	-	-	Mreeyeabr.
Overture, "Ioffsefnigal"	-	-	Lemodsehsnn.
PART II.			
Sinfonia	-	-	Vhtebneeo.
Romance, Soiggrnaomr, ("Hsutgouno")	-	-	-
vailo obligato, Mtrlrmoa	-	-	Mreeyeabr.
Concerto, (Vniol) Mervbolrag	-	-	Maruer.
Scena, Mbiirsch	-	-	Zormta.
Overture, "Juebli"	-	-	Rweeb.
Leader, Rmerldo.	Conductor, Grismrtasgroee.		

Zormta's symphony—the perfection of gentle loveliness—was marred throughout by the painful inefficiency of the conductor, who has no control whatever over the orchestra. The opening *allegro* was too slow. The charming *andante*

in A flat, the very essence of feminine beauty, which, to distinguish it from all other andantes, should be called UNEIGEE, (for was it not the love-dream of the great composer?—the laying bare the inmost recesses of his passionate soul?—the opening of his all expansive heart?) was ruined by the pointless, indifferent, tardy, feelingless, and slovenly manner of its execution. The *minuetto* and *trio*, which the band have been a quarter of a century in the habit of playing, and the conductor nearly half a century endeavouring to understand—the very simplest of simplicities—was tamed down to nothingness by the unappreciation of all concerned. The *finale*, the acme of graceful coquetry—the spirit of prettiest playfulness—an April day of sunshine and showers—many-coloured as the rainbow—sparkling as a fountain sporting with the sunshine—beaming with endless variety of expression as the starry eyes of Uneigee, now suffused in tears, now dancing in the light of their own brightness—was almost vulgarised by the utter absence of *sentimentation*, the great secret in the performance of orchestral music, which should be taught by the conductor, but which can never be taught at the *Milphinnacrol*, with its multiplicity of conductors of every degree of merit, from Lemodsehn, and Tnenbte, down to Aetne and Grismrtasgroce. And all this mangling and murdering of Zormta's fine symphony took place absolutely under the nose of the great Lemodsehn, the king of the orchestra, who was condemned to listen, and to writhe under the infliction. Alas! for the *Milphinnacrol*! When will it be taught wisdom? Why was not Tnenbte asked to conduct on such an occasion? Only, we presume, because he is a *young man*, and decrepit twaddlers abominate the springy elasticity of youth. The superb *scena* of Vhtebeoo, notwithstanding the disadvantage under which it laboured of being transposed from E flat to C, in order to come within scope of the rich contralto voice of Uneigee—every note of which is a passion translated into sound—produced its wonted effect. The singing of Uneigee was all but perfect—a shade more of confidence in her own unerring impulses—a modicum more of the *abandon* which such music as that of Vhtebeoo imperatively demands, and we should not have a fault to find. Her delivery of the *recitativo* was impressive and classical, a thought perhaps too tranquil, but still beautifully intoned, and in the best declamatory style. Her *aria* was most impassioned. At the words

Per pietà non dirmi addio  
Di te privo che farò?

her manner was most eloquent. Who could have forsaken her?—who would not have remained in her presence to eternity? At the words

Tu lo sai, bell' idol mio  
Io d' affanno morirò.

her evident emotion spoke volumes in proof of her entire feeling of the *infinite* meaning of the music; but when she came to these lines—

Ah crudel! tu vuoi ch' io mora,  
Tu non hai pietà di me.

(Pity on the pitiless!)

Perchè rendi a chi t'adora.  
Così barbara mercè.

I was fairly beside myself—fairly in a heaven considerably higher than the highest of Mahomet's—the united influences of Vhtebeoo, the Shakspeare of music—and Uneigee, the queen of song—had well nigh proved more than my organs of sensation could endure—the words of a *chi t'adora*—the living melody to which they are married—and the voice of the beautiful songstress—

—like the voice of one's own soul,  
Heard in the calm of thought; its music long,  
Like woven sounds of streams and breezes—

rang in my ears with such intense reality, that it was not till the shouts of delight—which, from every part of the room, welcomed the great Lemodsehn, as he took his seat at the *peitarogfu*—aroused me from my trance—which,

“Like a dark flood suspended in its course,”

stood still to listen to the “many a voice of one delight”—loudly proclaiming the great composer's presence—that

I knew I was in the *Hvragnoocamvrsee*\* amidst a crowded audience, who perhaps shared not one iota of my sensations.—*A chi t'adora!* oh! what infinite words—when springing from the lips of Uneigee!—like a living fountain of hope—of hope for which the heart panteth,

“As the hind at noon for the brooks”—

or as the parched lips of Diverus in torment, for the *drop of water* which Lazarus in bliss denied him!

As I prepared to listen to the magic of sound which Lemodsehn was going to pour out—like wine from an enchanted cup—a spirit flitted by me—whose presence felt, not seen, for my looks were fixed on Lemodsehn—was as a fragrant summer breeze, and fanned my fevered cheeks with its balmy influence—I knew, though I saw not, that UNEIGEE had entered the room—for even Uneigee can listen with ecstasy to the eloquence of Lemodsehn—and I was happy. To describe in words the effect of Lemodsehn's performance of his own *concerto*—requires at least that I should be Lyshee—and as I am not Lyshee, I shall not attempt it. Suffice it, the *concerto* itself—especially the final movement—a coruscation of sparkling and delicate beauties—was everything I could wish, and the execution of it a veritable marvel. The cadence (extemporaneous) at the end of the first movement was masterly and splendid—and the entire performance excited the audience to a tumultuous pitch of enthusiasm so great, indeed, that Lemodsehn—after leaving the orchestra, was compelled to return and receive the long continued plaudits which did homage to his genius. As a clever young musician remarked to me at the moment—“The right star was in the ascendant”—our party triumphed—music had mounted the pedestal and kicked down charlatanism with a kick of scorn, to grovel in the mire, which is its birthplace. Mreevebr's duet is a succession of rapid roudades, winding up with a tasteless quadrille tune. The astonishing overture to the “*Iosfeltnigal*” which Lemodsehn composed on the spot, under the influence of the wild and rugged scenery in which Iosfeltnigal's cavern is buried—was welcomed by a loud and general encore. It was most gratifying to me to witness the delight playing on the intelligent faces of so many of our young El Doradian composers, as they gazed with admiration at the great musician, who, fired with an inward fire, presided over the orchestra which was giving a voice to the whirlwind of sound that his imaginative mind had pre-conceived—his noble countenance flashing with the light of genius—animated with the unearthly excitement he had himself created, for himself—a veritable young Faust, dreaming of the love his newly-acquired power had placed within his grasp—his soul flying to his “Gretchen”—

Rapidly as comets run  
To the embraces of the sun.

Of the second act I have little or nothing to say. What was good (Vhtebeoo's stupendous symphony for instance) was rendered utterly null by the *unsentiment* and *unpower* of the orchestra, which having resumed its labours under the direction of Grismrtasgroce, seemed to have lost all its fire—all its energy—all its soul; in fact, it was utterly put out—a veritable extinguisher was Grismrtasgroce—an awkward candle-snuffer, *snuffing out the light*. We must except from the general censure Mbiirsch's (a few alterations in the text excepted) almost perfect singing of Zormta's delicious *scena*, and we must protest in *detail* against the absurd, mock sentiment of Mgerroaoktean, the *otsoi*, who, in Vhtebeoo's first movement, holds on a G till one is sick of the sound of it, plainly showing that he thinks more of the *oob part* (Oh! fly on a wheel! how quickly we go along!) than of the score of Vhtebeoo. Nor can we permit to pass without animadversion the absurd exhibition of the *principal raiio* (in the *Milphinnacrol* band!!!) in the trumpery romance from the “*Hsutgoune*.” Maruer's *concerto* was as dry as a chip, and the “*Jeuebli*” overture is all rant and fustian (one or two passages excepted), the very weakest of Rweeb's orchestral compositions.

I cannot dismiss this concert without expressing my utter contempt for the exhibition which took place at the rehearsal on Saturday, when some of the menials of the orchestra (a few third vniois and life guard band's men), had the

\* The great music hall at El Dorado.

gross impertinence to insult (by means of hissing) one of the most distinguished artists of *El Dorado*, merely because he had displayed (at the last concert but one) an independence in expressing his disapproval of a certain disgraceful part of the performance, which spoke volumes in his favour to all rightly constituted minds. Who ever heard of a band of strolling violinists rising up to hiss the audience?—Adieu for a space—

Your's,  
GALAOR.

Some of our readers may find amusement in deciphering the above anagrams of 'J. W. D.' Next month we shall furnish a complete clue to this outspoken criticism; in the meantime we will only say that 'Uneigee' was a distinguished vocalist with whom the great critic was at that time desperately in love!

## Church and Organ Music.

### THE CHURCH CANTATA.

Like many good things that have enriched the world, the Church Cantata reached its full fruition through the process of evolution. It is true enough that one man—a giant of the art, John Sebastian Bach—perfected the form, but previous workers in the same field must not be forgotten. Before digging down to the roots, so to speak, of Bach's masterful achievements, it is no less interesting than important to emphasise the fact that the Church Cantata is essentially a *people's heritage*. The claim to this possession may be traced to two causes—firstly, that this art-form is deeply impregnated with those religious instincts common to all sorts and conditions of men; and secondly, that as it is indissolubly bound up, or welded together, with the choral or hymn-tune, it essentially belongs to the church song of the great congregation. Its prototype, the oratorio, is not only painted on a larger canvas, but relies for its strength and vivifying force upon a dramatic environment. Not so the smaller and more devotional genre, the Church Cantata, which consists mostly of Biblical truths presented in a musical form which the common people hear gladly, and in which they are enabled to take their own part to their Godly solace and comfort.

Spitta tells us that 'the Church Cantata sprang from a juxtaposition of separate passages of scripture and of verses from congregational or devotional hymns.' This form, however, alone predominated until the dawn of the 18th century: 'it was after that date,' says Spitta, 'that the recitative and the Italian form of aria began to be introduced into it,' as is so abundantly evidenced in the works of Bach. Three 17th century musicians had much to do with the evolution of the Church Cantata. The first of these in the order of seniority is Andreas Hammerschmidt, a little-known Bohemian musician born in the year 1612. For thirty-six years (1639-1675) he was organist at Zittau, where he died in 1675. His epitaph describes him as 'that noble swan who has ceased to sing here below, but now increases the choir of angels round God's throne; the Amphion of Germany, Zittau's Orpheus.' A modest man, who led an uneventful life, Hammerschmidt through his compositions achieved fame throughout Northern Germany: moreover, he was on terms of intimacy with the leading musicians of his day. He drank deeply from the life-giving well of Heinrich Schütz, one of the great fathers of church music and twenty-seven years his senior; but he struck out a line of his own without the consciousness that his simple methods were to be the foundation upon which other men were

to erect their imperishable temples. In his 'Dialogi oder Gespräche zwischen Gott und einer gläubigen Seele' (Dialogues between God and a faithful soul), published at Dresden in 1645, Hammerschmidt 'opened a new vein in sacred composition.' To quote further from the Rev. J. R. Milne's article on the composer in Grove's 'Dictionary' (new edition): 'Bible or chorale texts are so chosen as to give occasion to a certain dramatic contrast of the voices; thus for instance, texts of prayer or complaint, sung by one or two voices, are immediately followed or accompanied by answering texts of promise or comfort, sung by another voice.' Hammerschmidt had a strong love for chorales—of which he composed some that are still in use in the Lutheran Church—and by introducing them into his compositions he has every claim to be regarded as one of the chief progenitors of the Church Cantata.

Another and less familiar name even than Hammerschmidt—it is not to be found in Grove's Dictionary—is that of Franz Tunder (1614-1667), a pupil of Frescobaldi's and the immediate predecessor of Buxtehude in the organistship of the Marienkirche at Lübeck. Sir Hubert Parry ('The music of the 17th century, Oxford History of Music') says that 'Tunder's compositions 'comprise elaborate and lengthily developed solos and duets with instrumental accompaniment, motets, settings of psalms, dialogues to both Latin and German words, settings of chorales and works on a large scale based on chorales. . . . But the most notable of all are his remarkable works on chorales, which show in an exceptional manner the tendencies which culminated in the methods of J. S. Bach.'

The last of these three progenitors is the famous Dietrich Buxtehude (1637-1707), of whom it is well and truly said that the best testimony to his greatness is the fact that J. S. Bach made a journey on foot of 250 miles to Lübeck in order that he might become acquainted with the 'Abendmusiken,' given in the Marienkirche during Buxtehude's organistship. These 'Abendmusiken' were very enjoyable music-makings, not unlike those so successfully given at some of our Cathedrals once a month on week-days. Begun in 1673, these performances, then peculiar to Lübeck, took place before Christmas, on the last two Sundays of Trinity, and the second, third and fourth Sundays in Advent; they immediately followed the afternoon service and lasted one hour, from four to five. Spitta says that Buxtehude must not be regarded as having instituted these 'Abendmusiken,' since he himself has recorded in a church register (which still exists) that they were customary of old. 'As to where they originated,' records Spitta, 'and on what occasion, only the vaguest guesses were rife, strangely enough, even in the 18th century. What, however, remains certain is that Buxtehude raised them to greater importance. On these evenings concerted sacred music especially was performed, both longer and shorter pieces; but of course it must be understood that Buxtehude was to be heard between the pieces as an accomplished organist.'

The zeal of Buxtehude in the discharge of his duties as director of the music at the Marienkirche is thus referred to by Spitta ('Life of Bach,' Eng. trans. i, 259):

'In 1680 he organised a grand performance, in which an orchestra of nearly 40 persons were engaged besides the singers and the organ. For this purpose the indefatigably zealous musician had himself written out about four hundred sheets, and as the profits did not answer to the outlay, the church allowed him an additional sum of one hundred marks. It might seem from this that the 'Abendmusiken' were regular church concerts, to which admission was by payment.

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This, however, certainly was not the case; entrance was always free, as if to Divine service. But it was the custom to have the books of the words of all five concerts neatly bound together, and to send them to the houses of the well-to-do citizens of Lübeck; and it was a matter of honour on the part of the recipients to send back an adequate honorarium. The *impresario* of the concerts was thus reimbursed for his outlay, and paid himself with the possible surplus. What Buxtehude developed out of the 'Abendmusik' proved to be an institution which struck deep root in the life of the citizens of Lübeck, was kept up throughout the whole of the 18th century, and was even carried on during part of the nineteenth.

Buxtehude's influence upon Bach in his instrumental compositions can also be traced in the choral works, though perhaps in a lesser degree. For the 'Abendmusiken' Buxtehude composed several church cantatas. In these compositions are to be found some foreshadowings of Bach's methods, for the details of which the reader is referred to Spitta's *Life of the great Cantor*.

It would be interesting to know Handel's treatment of the church cantata. Speaking of the music in the Halle churches about the year 1700, Chrysander, in his 'Life of Handel' (vol. i., p. 63) says: 'What he [Handel] composed was at once performed. His first-fruits at Halle, among which there were certainly several hundred church cantatas, he never thought worth the keeping, and the libraries of his native town were too full of tracts and polemical theological treatises to allow of space for the productions of the organists of the town.' To think of 'several hundred church cantatas' by Handel that are irrecoverable! But may not he have used up some of this material in his imperishable oratorios?

Whatever pleasure and satisfaction may be gained by looking into and estimating the value of the older church cantatas, everything pales under the radiance of John Sebastian Bach. 'We feel the same ground beneath our feet,' says Spitta, 'but all around us is transformed as with the wand of a magician. An undreamt-of wealth of new phenomena meets our gaze on all sides; grand tone-pictures in new, strange and diversified forms, single ideas of stalwart growth, and of free and noble birth; poetic inspirations of such unspeakable depth, that we are impressed with an unearthly awe.' This may appear strong language and savouring of the hyper-eulogistic, but those who have studied these masterly creations of Bach's will be prepared to stand by every word of the great magician's biographer. It may not be assumed that every one of the *two hundred* church cantatas that Bach composed attains the same level of exalted creativeness; but the more they are studied, the more their bed-rock strength, and their earnest and devotional characteristics, are realized. Until within recent years these products of Bach's genius were as sealed books to English musicians; now, however, through English versions of the German texts, they have become available to those who can appreciate, and are not afraid to wrestle with apparent difficulties in music so noble, so true, and so divinely conceived.

The attention of those who are interested in the higher education of choir-boys of cathedrals and churches is directed to the Goss Scholarship, tenable at the Royal Academy of Music for three years, of which the next election will take place at the Royal College of Organists on June 9, the Council of that institution having the bestowal of the scholarship. Full particulars can be obtained at the Royal College of Organists, Kensington Gore, S.W.

## OBITUARY.

The death took place at Doncaster, on April 2, of Mr. R. M. Rogers, for twenty-five years organist of the parish church (1879-1904), to which office he succeeded his father 'Jerry' Rogers, father and son having held that important post for seventy years. As a mark of respect to the deceased musician, the organ at the parish church was silenced on the Sunday following his death, all the services being sung without accompaniment under the direction of the present organist, Mr. Wilfrid E. Sanderson.

The death has also to be recorded of the Rev. Alfred C. Herrman, Chaplain, Precentor, and Hebrew Lecturer of Corpus Christi College, Cambridge, who died at the early age of forty-three. He did excellent work for the cause of music in Cambridge, especially among choir-boys.

Mr. W. J. Ineson, a lay-clerk of Hereford Cathedral and a well-known singer, died, we regret to say, on April 20: he occupied his accustomed place in the cathedral on Easter Sunday.

## LENTEN SERVICES.

Among many special Lenten musical services the following call for notice:

At St. Paul's Cathedral, on April 10, Bach's 'St. Matthew' Passion was, as heretofore, reverently performed under Sir George Martin's direction.

The eighteenth annual Service of Praise of the Presbyterian Church of England Association of North London Choirs was held at Highbury Presbyterian Church on March 27, when Stainer's 'Crucifixion' was sung under the conductorship of Mr. Hulbert L. Fulkerson. The soloists were Mr. Alexander Webster and Mr. W. Daniel Richards, while the organ accompaniments were played by Mr. Charles F. Carter.

At St. George's Presbyterian Church, Brondesbury, on April 6, a new sacred cantata, entitled 'The Holy Trinity,' was performed under the direction of the composer, Mr. J. Somerled Macdonald, who is organist of the church. The work—of which the words have been selected and arranged by Mr. W. V. Harkness—is devotional in spirit and the product of a thoughtful mind. Mr. K. Torquil Macdonald was at the organ, and the choir of the church sang the cantata.

A performance of Haydn's 'Seven Words' was given in St. Stephen's Church, Hampstead, by the St. Stephen's Choral Society, on April 11. The soloists were Miss Grace Angus, Miss E. Pearce, Mr. E. A. Pearce, and Mr. W. J. Wheatland. Mr. A. Kennedy presided at the organ, and Mr. G. A. Hardesty, organist and choirmaster of the church, conducted.

'The Song of the Passion' (according to St. John), composed by Mr. William S. Vinning, was performed at St. Mark's Church, Old Street, on Palm Sunday, the composer presiding at the organ.

The 'Crucifixion' was performed at Holloway Congregational Church on April 5, under the direction of the organist, Mr. W. Alpe, the soloists being Mr. Percy Hewkin and Mr. Bevan Cowley.

Brahms's 'German Requiem' was given in the Church of St. John-the-Evangelist, Leeds, on March 23, under the direction of the organist, Mr. Albert Jowett. The solos were taken by Miss Emilie Green and Mr. S. Ramsden, and Mr. W. H. L. Jackson undertook the difficult task of accompanying on the organ.

## LENTEN SERVICES—(continued).

On April 9 the annual performance of Bach's 'St. Matthew' Passion took place at the Leeds Parish Church. It has been given almost every Lent for many years past, but this was the first occasion under the direction of Dr. Bairstow, the new organist.

On April 11, a 'Passion Music' selected from the various Passions of Heinrich Schütz was sung at St. Chad's church, Leeds, under the direction of Mr. Percy Richardson, who has already introduced the little-known Passions of Graun and Handel.

Bach's 'St. Matthew' Passion was given in Ripon Cathedral on April 11 under untoward circumstances. The singer who was to have been 'Narrator' was ill, a substitute could not be procured, so at a moment's notice the narration, which is in a sense the backbone of the work, had to be taken by a choir-boy, an unprepared tenor, and a volunteer baritone, in turn. Mr. C. H. Moody conducted.

At Huddersfield Parish Church the Oratorio Society—chorus of 100 voices and full band and organ—performed Spohr's oratorio 'Calvary' on April 4. The unusually large number of solo parts was sung by thirteen members of the choir, with Madame Emily Berry in the part of Mary, the trio being taken by three of the choirboys. Dr. A. Eaglefield Hull, organist and choirmaster of the church, conducted, and Mr. Reginald Dixon was at the organ.

Gounod's 'Gallia' was sung in St. Peter's Church, Harrogate, on Sunday afternoon, April 1, under the direction of Mr. John Pulein, who was at the organ.

At a special Lenten Service held in Belfast Cathedral on March 30, the choir rendered some very beautiful specimens of ancient church music in addition to Wesley's 'Wilderness' and Martin's 'Ho, every one that thirsteth.' The two hymn-tunes were a Choral by Luther and an arrangement of Arcadelt's 'Ave Maria.' The chant was Purcell's, and the Service by Orlando Gibbons. The remaining music that was sung consisted of Allegri's 'Miserere' and Morale's 'Lamentation of Jacob' (both unaccompanied), Stradella's 'Righteous art Thou' (solo, 'Pieta Signore,' from 'St. John the Baptist'), Purcell's 'Thou knowest, Lord,' Bach's 'Into Thine hand' (solo from the cantata 'Gottes Zeit'), and the motet 'I wrestle and pray.' The organ voluntaries were a Ricercare on the 1st Tone (Palestrina), and a Toccata (Frescobaldi). The music of this service, in every way a memorable one for Belfast, was under the direction of Mr. C. J. Brennan, organist of the cathedral.

Dvorák's 'Stabat Mater,' in the English version of Mr. F. J. W. Crowe, was sung at St. George's United Free Church, Edinburgh, on April 10, with Mr. Alfred Hollins, organist of the church, at the organ. The soloists were Miss J. Black Thomson, Miss M'Kisack, Miss Robina Grant, Mr. G. L. Ross and Mr. Alfred C. Young. The choruses were sung by the Musical Association of the church, and Dr. Harold Ballantyne conducted.

The sacred cantata 'Olivet to Calvary,' by Mr. J. H. Maunders, was given on Good Friday evening in the British Embassy Church, Paris, by a special choir of fifty voices, under the direction of the organist and choirmaster, Mr. Percy J. Vincent. The soloists were Miss G. Claire Tunstall, Miss Bennett, Mr. Arthur Plamondon, and Mr. G. Nelson Holt. Miss Sheppard (sub-organist) played the organ accompaniments.

On Good Friday evening Dvorák's 'Stabat Mater' and Hummel's 'Alma Virgo' were impressively performed at Willenhall Parish Church, with Mr. A. A. Nicholls at the organ, and Mr. H. C. Perks as conductor.

## ORGAN RECITALS.

- Dr. M. J. Monk, Truro Cathedral.—Fantasia, *Brasig*.  
Mr. T. Westlake Morgan, Bangor Cathedral.—Overture in C, *Hollins*.  
Mr. Ernest H. Smith, St. Bede's, Liverpool.—Berceuse in D flat, *Foulkes*.  
Mr. W. Henry Maxfield, St. John's, Altrincham.—Choral Song and Fugue, *S. S. Wesley*.  
Mr. W. D. Boseley, Town Hall, Reading.—Evening Song, *Bairstow*.  
Mr. Paul Rochard, Holy Trinity, South Shields.—Concerto in G minor, *Handel*.  
Mr. Arthur Mason, Town Hall, Sydney.—Toccata in C, *Every*.  
Mr. James Tomlison, Public Hall, Preston.—Scherzo, *Bossi*.  
Mr. W. W. Starmer, Vale Royal Wesleyan Church, Tunbridge Wells.—Intermezzo, *Chipp*.  
Mr. W. A. Roberts, Bethlehem Welsh C.M. Chapel, Liverpool.—Reverie, *Lemarc*.  
Mr. C. E. B. Dobson, Primitive Methodist Church, Hucknall Torkard.—Postlude in E, *f. Lyon*.  
Mr. E. W. Goss, Union Street Wesleyan Chapel, Torquay.—March for a Church Festival, *Rest*.  
Mr. T. J. Palmer (a *Twilight* organ recital), Metropolitan Church, Toronto.—Sonata in C minor (Op. 25), *Saloni*.  
Mr. W. Cary Bliss, St. Mary's, Oatlands, Weybridge.—Cantilène, *Pierné*.  
Mr. Edward G. Croager, St. Mary's, Amersham.—Canzona, *Wolstenholme*.

## ORGANIST AND CHOIRMASTER APPOINTMENTS.

- Mr. Arnold Bagshaw, Upper Chapel, Sheffield.  
Mr. Frank E. Bessell, St. Paul's Church, Poole.  
Mr. Fred. G. Broughton, Collingham Church, near Leeds.  
Mr. E. Gordon Cockrill, St. Mary Magdalene Church, Ashton-on-Mersey.  
Mr. J. W. Coleman, the Duke of York's Royal Military School, Chelsea.  
Mr. William C. Crooks, Parish Church, Leigh-on-Sea.  
Mr. M. F. Longhurst, Parish Church, Bridge-of-Allan.  
Miss Cholditch Smith, Gospel Oak Congregational Church.  
Mr. Oswald Spark, St. John's Church, Kimberley.  
Mr. Walter L. Twining, St. Matthias Church, Torquay.  
Mr. R. Frost Wilson, Baptist Church, Saffron Walden.

## Correspondence.

## HANDEL'S 'JUDAS MACCABEUS.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—The interesting article on 'Judas Maccabeus' in THE MUSICAL TIMES for April induces me to offer a few remarks which I hope you will favour me by inserting.

No. 49, 'Ye worshippers of God! Down with the polluted altars,' leads properly into No. 51, 'Oh! never, never bow we down to the rude stock or sculptured stone'; but the connection is quite destroyed by the interpolated air, 'Wise men flatter,' which would be more suitable in E flat.

No. 56, 'So shall the lute,' is in B flat. This is followed by No. 57, 'From Capharsalama,' in C, one of Handel's finest recitatives, and usually sung by a contralto. If transposed a fourth higher, commencing with the chord of F on the sixth, and sung by a tenor with good declamatory power, it would be vastly improved, and produce a great effect. The termination in the key of D would then appropriately lead to No. 58, 'See the conquering,' in G. I believe that Sir Frederick Bridge had the recitative thus sung at the last performance of 'Judas' by the Royal Choral Society. I wonder how it stands in Handel's MS. score?

Windsor, April 18.

Truly yours,  
SAMUEL SMITH.

## Come, May, with all thy flowers.

May 1, 1906.

## FOUR-PART SONG.

Words by THOMAS MOORE.

Composed by FREDERIC H. COWEN.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Vivace ma non troppo.*

*mf*

SOPRANO.  
Come, May, with all . . thy flow'rs, . . Thy sweet ly scent - ed thorn, . . Thy

ALTO.  
Come, May, with all . . thy flow'rs, . . Thy sweet ly scent - ed thorn, . . Thy

TENOR.  
Come, May, with all thy flow'rs, . . Thy sweet ly scent - ed thorn, . . Thy

BASS.  
*mf*  
Come, May, with all thy flow'rs, . . Thy sweet ly scent - ed thorn, . . Thy

*Vivace ma non troppo. ♩. = 83.*

(*ad lib.*) *mf*

cool - ing eve - ning show'rs, Thy fra - grant breath at morn : . . When May - lies haunt the

cool - ing eve - ning show'rs, Thy fra - grant breath at morn : . . When May - lies haunt the

cool - ing eve - ning show'rs Thy fra - grant breath at morn : . .

cool - ing eve - ning show'rs, Thy fra - grant breath at morn : . . When

*mf*

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## COME, MAY, WITH ALL THY FLOWERS.

May 1, 1906.

*cres.*  
 wil - low, When May - buds tempt the bee, . . . Then o'er the shi - ning  
*cres.*  
 wil - low, When May - buds tempt the bee, . . . Then o'er the shi - ning  
*mf* *cres.*  
 When buds tempt the bee, *mf* . . . Then o'er the shi - ning  
*cres.*  
 May - flies haunt the wil - low, *f* Then o'er, then o'er the shi - ning  
*cres.*  
*f*  
 bil - low My love, . . . my love will come, will come . . . to me . . .  
*f*  
 bil - low My love, . . . my love will come, will come . . . to me . . .  
*f*  
 bil - low My love, . . . my love will come, . . . will come . . . to me . . .  
*f*  
 bil - low My love, . . . my love will come, will come . . . to me . . .  
*f*  
 From East - ern Isles she's wing - ing . . . Through wa - t'ry wilds her way, . . . And  
*mf*  
 From East - ern Isles she's wing - ing . . . Through wa - t'ry wilds her way, . . . And  
*mf*  
 From East - ern Isles she's wing - ing . . . Through wa - t'ry wilds her way, . . . And  
*mf*  
 From East - ern Isles she's wing - ing . . . Through wa - t'ry wilds her way, . . . And  
*mf*



on her cheek is bring - ing The bright sun's o - rient ray: . . . Oh,

on her cheek is bring - ing The bright sun's o - rient ray: . . . Oh,

on her cheek is bring - ing The bright sun's o - rient ray: . . .

on her cheek is bring - ing The bright sun's o - rient ray: . . .

*p*

come and court her hi - ther, Ye breez - es mild and warm, . . . One

come and court her hi - ther, Ye breez - es mild and warm, . . . One

Ye breez - es warm, . . . One

*p* Oh, come and court her hi - ther, Ye breez - es

*p*

*poco rall.* *p* *Poco meno mosso.* *sempre p* *poco rit.*

win - ter's gale would wi - ther So soft, . . . so soft, so pure, so pure a form.

*poco rall.* *p* *sempre p* *poco rit.*

win - ter's gale would wi - ther So soft, . . . so soft, so pure, so pure a form.

*poco rall.* *p* *sempre p* *poco rit.*

warm, One gale would wi - ther So soft, . . . so soft, so pure, so pure a form.

*poco rall.* *p* *Poco meno mosso.* *sempre p* *poco rit.*

*poco rall.* *p* *sempre p* *poco rit.*

*Tempo Vivo.* *p* *poco cres.*

The fields where she was stray-ing, Are blest with end-less light, With zephyrs al-ways

The fields where she was stray-ing, Are blest with end-less light, With zephyrs al-ways

The fields where she was stray-ing, Are blest with end-less light, With zephyrs al-ways

The fields where she was stray-ing, Are blest with end-less light, With zephyrs al-ways

*Tempo Vivo.* *p* *poco cres.*

*p* *sempre p*

play-ing, with zeph-yrs al-ways play-ing, al-ways play-ing, Through gar-dens

play-ing, with zeph-yrs al-ways play-ing, al-ways play-ing, Through gar-dens

play-ing, with zeph-yrs al-ways play-ing, Through gar-dens

play-ing, with zeph-yrs al-ways play-ing, Through gar-dens

*p* *sempre p*

al-ways bright, through gar-dens al-ways bright. Then

al-ways bright, through gar-dens al-ways bright. Then

al-ways bright, through gar-dens al-ways bright. Sweet May, .

al-ways bright, through gar-dens al-ways bright. Sweet May, .

*p*

*poco rall.* *mp* *Poco meno mosso.* *cres.*

now, sweet May, be sweet - er Than e'er thou'st been be - fore ; . . . Let sighs from ro - ses

*poco rall.* *mp* *cres.*

now, sweet May, be sweet - er Than e'er thou'st been be - fore ; . . . Let sighs from ro - ses

*poco rall.* *mp* *cres.*

be sweet - er Than be - fore ; . . . Let sighs from ro - ses

*p* *poco rall.* *mp* *cres.*

Then now, sweet May, be sweet - er, sweet May : Let sighs from ro - ses

*poco rall.* *Poco meno mosso.* *mp* *cres.*

*f* *sempre f* *rit.*

meet her . . . When she comes, . . . when she comes near, comes near . . . our shore.

*f* *sempre f* *rit.*

meet her . . . When she comes, . . . when she comes near, comes near . . . our shore.

*f* *sempre f* *rit.*

meet her . . . When she comes, . . . when she comes near, comes near . . . our shore.

*f* *sempre f* *rit.*

meet her . . . When she comes, . . . when she comes near, comes near . . . our shore.

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## Reviews.

*Antoinette Sterling and other celebrities: stories and impressions of artistic circles.* By M. Sterling Mackinlay, M.A. Oxon. With 16 portraits and facsimiles. [Hutchinson & Co.]

With commendable filial affection Mr. Sterling Mackinlay gives his mother, Madame Antoinette Sterling, the place of honour in his somewhat discursive book of 340 pages. From a strictly biographical point of view he disarms criticism when he says (p. 145): 'It is not for him to undertake anything in the nature of a proper memoir of her life.' As a matter of fact the dates of neither Madame Sterling's birth nor death are to be found in the volume, which, in regard to its main theme, 'claims to be no more than a very slight sketch of the career and personality of one who was ever the truest of friends and the kindest and best of mothers,' as her son so truthfully records. Mr. Mackinlay gives November 5, 1873 (Riviere's Promenade Concerts), as the date of his mother's first public appearance in England, forgetful of the fact—as was pointed out in THE MUSICAL TIMES of February, 1904 (p. 114)—that, as a young girl, she sang at several concerts in the West of England and elsewhere during the autumn of 1868. The author's memory has also slightly failed him in the statement (on p. 187), 'When Brahms came over to England,' &c. Now it is a notorious fact that the composer never set foot on these shores; therefore the tin-of-sardines story, with which he associates Brahms on the page referred to, must belong to some other gentleman, who 'raised the sardine-tin to his lips and drank down the oil which was left.'

As the sub-title of this attractive volume implies, Mr. Mackinlay covers a wide field in his anecdotal gleanings, the chapter headings following those devoted to Madame Sterling, being the Garcia family and the lesson-giving of the famous centenarian teacher (three chapters), 'The St. James's Hall Ballad Concerts,' 'More musicians,' 'Leighton and his contemporaries,' 'The Academy,' 'The Lyceum Theatre,' 'Theatrical thoughts,' and 'Some writers and clerics.' In all of these the author gossips pleasantly and genially enough, with the result that his book is distinctly readable and, moreover, valuable in the home-light it tenderly throws upon the strong and magnetic personality of a distinguished singer. The well reproduced portraits and facsimiles add to the attractiveness of the volume.

*Suite in F.* By C. H. H. Parry. Arranged for pianoforte solo by Emily R. Daymond. [Novello & Co., Ltd.]

This Suite was specially written by Sir Hubert Parry for the amateur string band conducted by Helen Countess of Radnor; consequently it is known as 'Lady Radnor's Suite.' The work consists of a *Prélude*, *Allemande*, *Sarabande*, *Bourrée*, *Slow Minuet*, and *Gigue*. The composer breaks away from the early suite in adopting different keys for the movements, but with this exception the music is modelled on the old form, of which so much was made by our forefathers. In their general character Sir Hubert's strains are genial, even at times merging into the jovial, and, the numbers being well contrasted, the Suite is interesting and effective. The pianoforte arrangement has not only been cleverly done, but it presents a series of short and distinctive solos, some of which are very easy to play and none exceptionally difficult of execution and, moreover, they produce considerable effect on the instrument.

*Felix Mendelssohn Bartholdy.* Von Ernst Wolff. [Verlag 'Harmonie,' Berlin.]

The author of this interesting book notes the strange fact that no worthy biography of the composer has hitherto appeared in Germany. As regards the volume under notice, Dr. Wolff, being limited as to space, makes no pretence of having furnished a comprehensive life. He has relied to a large extent on the late Sir George Grove's 'Mendelssohn' article in the 'Dictionary of Music and Musicians,' which he describes as a 'remarkably erudite piece of work, of genuine English thoroughness and keen artistic judgment,' and he

further remarks that 'as it is buried in a comprehensive and expensive encyclopædia, and up to now remains untranslated, it scarcely counts so far as the general German reading public is concerned.' In addition to this Grove article our author has had access to many hitherto unpublished letters. These, and many other communications written by Mendelssohn, says our biographer, are the principal source for an account of his life; but Dr. Wolff notes two other well-springs which for the present are dry, or in other words, not available, viz., the composer's diaries; also the manuscript literary remains bequeathed by Ferdinand Hiller to the municipal archives of Cologne, which are not to be opened until thirty years after his death, i.e., until 1915, and these, he presumes, will throw much light on many points in Mendelssohn's life and art-work.

And now for a few words respecting Dr. Wolff's volume. He has treated the early years of the composer at greater length than the later ones, and for the good reasons that the development period of a genius is of great historical interest, and also that Mendelssohn's is less fully known than that of his maturity. Many interesting details are given of the composer's home-life, of his visits to Goethe at Weimar, and of his masters Zelter and Berger. Mendelssohn's mother was his first teacher, and his love for Bach came from her, but Zelter's influence later on was very strong. Mendelssohn's revival of the 'St. Matthew' Passion in 1829 is justly accounted one of his noblest deeds; but Dr. Wolff brings out very clearly the fact that Mendelssohn before 1823 had heard excerpts from the work at Zelter's Friday musical evenings; and in the same year a copy of the score made by Eduard Rietz at the request of the composer's grandmother was presented by her to her grandson as a Christmas gift. With regard to the performance in 1829, our biographer notes the fact that Mendelssohn was so thoroughly acquainted with the work that he conducted all the rehearsals without book. Again, in that same year he performed Beethoven's E flat Pianoforte concerto at the London Philharmonic Society without music, a work which Dr. Wolff declares 'no one up to then had ventured to play in public.' This, however, is a mistake, as is proved by the 'Occasional Note' which appeared in the April issue this year of THE MUSICAL TIMES, p. 241. Playing without music is often supposed to have originated with Hans von Bülow; anyhow, there was much talk about it when he gave his recitals in London. One would have thought that he had acquired the habit from Liszt, yet we are told presumably on good authority that the latter almost invariably played from book.

There are many interesting facts and comments in the volume under notice; but space forbids, and we must confine ourselves to brief mention of the biographer's appreciation of Mendelssohn's art-work. Of the Octet, the 'Midsummer night's dream' and 'Hebrides' overtures, the 'Scotch' symphony, and other notable compositions the usual and well-justified admiration is expressed, but Dr. Wolff points out that the composer's strong lyrical nature was against his ever achieving success on the stage, and that although he wrote many delightful songs they lacked the depth of feeling displayed in those of Schumann and other composers. He also states that in the course of over half-a-century the tooth of time has gnawed (*senagl*) at Mendelssohn's works, but consoles himself with the fact that such is the fate of all who are great in the kingdom of art.

There are many attractive portraits, pictures (drawings by Mendelssohn), and facsimiles, among the latter a letter, hitherto unpublished, addressed to the composer by Wagner in 1845, requesting him to give a concert to help the fund for the erection of a monument to Weber. In addition to an appendix, there are many valuable notes and a bibliography.

*Theodor Leschetizky.* By Annette Hullah. [John Lane.]

No one could object to the inclusion of Theodor Leschetizky in Mr. John Lane's attractive series 'Living masters of music,' for is he not the master of Paderewski, Slivinski, Gabrilowitch, Hambourg, Buhlig, Frank Merrick, Essipoff, Katherine Goodson, and a host of other pianists? Born nearly seventy-six years ago, at Lancut (Austrian Poland), he was a pianoforte pupil of his father and Carl Czerny, and of Sechter (composition). He began to teach

at the age of 15. In 1858 he received the title of Professor and exercised his technique at the Conservatory in the early part of his public career. His first pupil was Annette Hullah. Not devoted to the pupils of the works they listened to the following

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at the age of fourteen, and for twenty-six years lived at St. Petersburg, gaining a great reputation as a teacher. In 1878 he removed to Vienna, where he has since resided, and exercised his magnetic power of imparting pianoforte technique and firing young pianists with his own artistic zeal. In the early part of his career, Leschetizky obtained fame as a public performer in various countries, including England; to his first appearance in London we refer on p. 320. Miss Annette Hullah has discharged her task with commendable skill. Not the least interesting part of her narrative is that devoted to the Leschetizky 'method,' whereby so many pupils of the master have benefited, and through them the works they have interpreted have given pleasure to countless listeners. The anecdotes in the book may be sampled in the following extract:

While Leschetizky was staying in London, Mr. Kuhe gave one of these lengthy concerts [then in vogue] at Brighton, and the former went down to hear it. But when he arrived he was tired after the journey and in the mood for a quiet evening: the armchair was comfortable; it began to rain—he did not go. Next morning he was walking about the parade enjoying the sunshine and the sea air, quite happy and entirely oblivious of the concert for the moment, when up came Mr. Kuhe, weary and reproachful: 'Why did you not come to my concert last night?' Leschetizky stared at him, apparently horror-struck, 'The concert! Good heavens,' he exclaimed, 'You don't mean to say it is over already!'

The statement (on p. 21) that in 1882 Leschetizky's second opera 'Die erste Falte' was brought out at Mannheim is liable to cause confusion, as the work was first performed at Prague fifteen years earlier, in 1867; and Bartolozzi's caricature of Dr. Arne—one of the nine illustrations in the book—can scarcely be accepted as literally representing the 'old style of playing,' any more than a caricature of Leschetizky could be taken seriously as the 'new style.' These handy little biographies would be improved by the addition of an index.

*The Orphan.* Dramatic poem by Carmen Sylva. With pianoforte accompaniment by Stanley Hawley.

*I love thee.* Song. Words by Thomas Hood. Music by John Pointer.

[Novello & Co., Ltd.]

Mr. Stanley Hawley has musically illustrated a considerable number of well-known poems for recitation, and 'The Orphan' is one that comes within that category. The effectiveness of this device very largely depends upon judicious playing by the pianist, for if the music be permitted to overpower the speaker, it distracts the attention of the listener instead of deepening the significance of the words. A great deal also depends upon the character of the poem. In the present instance the musical accompaniment is certainly justified, and, in the hands of an adept pianist, Mr. Hawley's strains would heighten the suggestion of the supernatural conveyed by the poet's lines.

Mr. Pointer's setting of Hood's amorous lyric is duly impassioned. The pulsating beat in the accompaniment and the frequent boldness of the harmonies heighten the impatient and yearning sentiment of the song, which may be recommended to tenor vocalists.

*Sleeping.* Words by Alfred Hyatt. *Awaking.* Words by Francis Strangeways. Music by S. Gatty Sellars.

*Crossing the Bar.* Words by Tennyson. Music by Dyson Williams.

[Charles Woolhouse.]

Mr. Sellars has put graceful and expressive music to lines of poetic character severally by Mr. Hyatt and Mr. Strangeways. 'Sleeping' deals with weariness of mind which can only find consolation in quiescence. To this 'Awaking' forms an effective contrast. It is, perhaps, the more acceptable of the two songs.

Lord Tennyson's 'Crossing the Bar' seems to have an irresistible attraction to composers. Mr. Dyson Williams's setting has the merit of being unpretentious, and the principal theme is sympathetic and melodious.

#### BOOKS RECEIVED.

*Antoinette Sterling and other celebrities.* By M. Sterling Mackinlay, M.A. Oxon. Pp. xiii. and 340; 16s. net. (Hutchinson & Co.) Reviewed on p. 332.—*Some early musical recollections of G. Haddock.* Pp. 155. (Schott & Co.)—*Elgar.* By Ernest Newman. Pp. 185; 2s. 6d. net. (John Lane.)—*The Green Room Book, or Who's Who on the stage.* Edited by Bampton Hunt. Pp. 8 and 452; 5s. net. (T. Sealey Clark.) The first issue of a compilation that will be found useful as a book of reference: it contains many portraits.—*Mastersingers.* By Filson Young. Pp. 216. (E. Grant Richards.) A new edition of a thoughtful and well-written book which appeared four years ago, to which the author has now added three new and readable essays—'The music of the cafés,' 'The spirit of the piano,' and, especially, 'The old cathedral organists.'

#### BACH CHOIR.

QUEEN'S HALL, April 2 and 4.

The Bach Choir, founded thirty years ago under the conductorship of Mr. Otto Goldschmidt, and now under the direction of Dr. Walford Davies, furnished every evidence of renewed vitality at the two concerts, designated 'Bach Festival, 1906,' given on the above dates. The first of the pair of enjoyable music-makings consisted of selections from the great Cantor's rich store of genuine music. Two church cantatas afforded the Choir an opportunity of showing that they can sing with spirit and a due regard to light and shade, though they have still some leeway to make up in regard to attack and grip. Unlike former concerts of the Bach Choir, the word-book on this occasion contained no annotations whatever, otherwise some interesting information might have been obtained from Spitta concerning the two cantatas 'Erschallet ihr Lieder' (composed for Whitsuntide) and 'Liebster Gott, wann werd' ich sterben?' ('When will God recall my spirit?') The gem of the selection was perhaps the solo cantata 'Schlage doch gewünschte Stunde' (very beautifully sung by Miss Ada Crossley), in which Bach introduces the passing-bell with exquisite charm. The remainder of the programme included the Concerto in D minor for two violins, artistically interpreted by the Misses Isabel and Eldreda Watt, and two organ solos—the Prelude and Fugue in E minor and the Choral 'O Mensch, bewein' dein' Sünde gross'—played in masterly style by Dr. H. P. Allen, organist of New College, Oxford. The vocal soloists, in addition to Miss Ada Crossley, were Miss Gleeson-White, Mr. Gervase Elwes and Mr. W. Forington.

On April 4 the great B minor Mass was performed, and drew a large audience. The Choir sang remarkably well. It was not that the tone had much resonance, but it was always musical, and the attack was often good, although it never thrilled. The Choir was familiar with the music, and one could, therefore, always trace the complicated texture of Bach's marvellous part-writing. The splendid Sanctus was impressively sung, and the expression obtained in the 'Qui tollis,' 'Et incarnatus,' and 'Crucifixus,' exemplified the control Dr. Walford Davies has obtained over his resources, and the care with which he has studied the work. It seemed to us that the frequent use of *rallentando* at the ends of movements was unsatisfactory. The soloists were Miss Gleeson-White, Miss Ada Crossley, Mr. Gervase Elwes (who gave a fine performance of the Benedictus) and Mr. Forington. It may be hoped that the Mass will now be performed every year by this Society. The number of musical people who confess that they have never heard this stupendous masterpiece is astonishing.

#### PHILHARMONIC SOCIETY.

The third concert of the season—Queen's Hall, April 5—brought forward a novelty, so far as London audiences are concerned, in Dr. Cowen's 'Suite of Old English Dances' (Second set). This consists of a quartet of pleasant and wholesome strains typical of the simple life of England in days gone by. The first is a Maypole Dance in A, 6-8 rhythm, which might well have as its motto 'Trip it lightly here and there.' To this succeeds an attractive Peasants' Dance in G minor, with a second section in the

tonic major key. A 'Lovers' Minuet' is a movement which, by reason of its melodic beauty and dainty orchestration, is sure to charm by reason of its sweet simplicity. For the last Dance the composer has chosen the variation form, and in the carrying out of his design he has rounded off a composition which not only adds to his reputation but is sure to find favour whenever it is performed. The work, conducted by the composer, was very warmly received.

The remainder of the programme included the 'Zauberflöte' overture, a selection from Berlioz's 'Romeo and Juliet,' and Liszt's Symphonic Poem 'Tasso,' in addition to Tchaikovsky's Violin concerto. In regard to the rendering of the last named and some pieces by Bach, need anything be said? The great artist interpreter was youthful Mischa Elman!

#### ROYAL ACADEMY OF MUSIC.

The Easter term orchestral concert took place at Queen's Hall on April 3, and was conducted by Sir Alexander Mackenzie, under whose experienced guidance the young instrumentalists did themselves and their teachers great credit. The works composed by students comprised an orchestral Idyll by Mr. Montague F. Phillips, and 'Two Poetic Illustrations' by Miss Eleanor C. Rudall. Both compositions showed aptitude and commendable desire to give true expression of independent ideas, combined with considerable skill in part-writing. The solo instrumentalists included Miss F. Margaret Bennett, who gave a fluent reading of the solo part of Saint-Saëns's Pianoforte concerto in C minor (Op. 44); Mr. B. Walton O'Donnell, who showed executive facility in the first movement of Dvorák's Violoncello concerto; and Miss Hilda F. M. Barnes, whose playing in the first movement, and Miss Jessie Bowater, whose rendering of the second and third movements of Mendelssohn's Violin concerto, were full of promise. Of the vocalists, Miss Edith Kirk was specially successful in her reading of the air 'O love, from thy power,' from Saint-Saëns's 'Samson and Delilah'; Miss Clara Smith sang commendably 'Mignon's Song,' from Goring Thomas's opera 'Mignon'; Mr. Thomas Gibbs gave a refined interpretation of 'Salve dimora,' from Gounod's 'Faust'; and Mr. F. Percival Driver was heard in 'I fain would hide,' from Weber's 'Euryanthe.'

The following awards have been made: The Charles Mortimer Prize (composition) to Susan Spain-Dunk (Folkstone); the Louisa Hopkins Memorial Prize (pianoforte) to Hilda Rekas (West Horsley).

#### LONDON CHORAL SOCIETY.

##### 'THE PIED PIPER' AND 'SAMSON AND DELILAH.'

Once again Londoners are indebted to this persevering Society for the chances it gives them of hearing novelties or works rarely performed. Sir Hubert Parry's 'Pied Piper' was such an immediate and unqualified success on the occasion of its first performance at the Norwich Festival last year, that there was a widespread, natural desire to make its acquaintance. No doubt the work will soon be in the repertory of every self-respecting society in this country. We need not again point out how admirably Parry's dainty, piquant and humorous music fits the immortal theme as told by Browning. We have now only to record that this performance was a very good one, especially in view of the fact that the work was new. No doubt greater ease, point and resiliency of rhythm will come at a later performance. Saint-Saëns's 'Samson and Delilah' was, on the whole, even better performed by the chorus; the expression was often excellent. The soloists were Miss Rosa Olitzka, Mr. Arthur Winckworth, Mr. Henry Brearley and Mr. Ffrangcon-Davies. Mr. Arthur Fagge conducted.

The Middlesbrough Musical Union performed Gounod's 'Redemption' in the Town Hall on April 4, under the usual able direction of Mr. N. Kilburn. The solo vocalists were Miss Perceval Allen, Miss Florence Bulleid, Mr. Philip Newbury and Mr. Robert Burnett. Mr. Felix Corbett presided at the organ.

## London Concerts.

#### GUILDHALL SCHOOL OF MUSIC.

The concert given by the students at the City of London School, on March 28, testified to individual talent and good training. Under the direction of the Principal, Dr. W. H. Cummings, the orchestra gave good interpretations of works by Schumann and Weber, and rendered efficient support to Mr. Cecil Montague, who neatly performed the solo part of Hiller's Pianoforte concerto in F sharp minor. Of the vocalists, Miss Winifred Johnson sang with dramatic intelligence Elizabeth's 'Greeting' from the second act of 'Tannhäuser,' and Mr. F. H. Blamey, the possessor of a real tenor voice, delivered 'Salve dimora' from Gounod's 'Faust' with appropriate amorous fervour.

#### HAYDN'S 'PASSIONE INSTRUMENTALE.'

The chief feature of Miss Grace Sunderland and Mr. Frank Thistleton's chamber concert, on March 29, at Messrs. Broadwood's, was Haydn's rarely-heard 'Passione Instrumentale,' a series of sonatas—really short movements for string quartet—having for their basis 'The seven last words of our Saviour on the Cross.' The quartet was composed in 1785 in answer to a request from the Chapter of the Cathedral in Cadiz for a work suitable for performance in Lent. With the exception of one movement the music does not suggest that Haydn was deeply inspired by his theme, and the *Finale*, representing the earthquake, is more curious as an early example of programme music than impressive. Another interesting performance was that of a Sonata in D minor for violin solo by Henry Eccles, the English member of the French King's band, in 1720. W. F. Bach's little-known Fugue in F minor, with the introduction written by Mozart, was also played. For these and other works the concert-givers secured the able assistance of Messrs. Allen, Dorling, Krall and Underhill.

#### VARIOUS CONCERTS AND RECITALS.

Mr. Viggo Kihl, a young Danish pianist, made an excellent impression at his first recital in London on March 26 at Eolian Hall. Greater breadth and boldness were required in his interpretation of Beethoven's 'Waldstein' sonata, but his reading of Bach's Prelude and Fugue in C sharp was admirable, and his renderings of Schumann's 'Nachtstück' in F and pieces by Chopin were instinct with poetical feeling. His finished and refined style gave manifest pleasure to his listeners, who exacted two extra pieces from the young artist.

Miss Vivien Chartres is still full young to claim public attention, but a few lines of encouragement are due to this clever little violinist by reason of the taste and intelligence of her playing at her recital at Queen's Hall on March 27, and because of the satisfactory proofs afforded of her progress. She was most sympathetically accompanied on the pianoforte by Mr. Hamilton Harty, whose restraint in preserving balance of tone calls for unqualified praise.

Record is merited of Miss Betty Booker and Mr. Francis Harford's second concert at Eolian Hall on March 27, because of the inclusion of Bach's cantata 'Ich geh' und suche mit Verlangen,' and Dr. Vaughan Williams's musically setting of Rossetti's 'House of Life.' Both works were excellently rendered.

Supported by Mr. Henry J. Wood and his Orchestra, Mr. Aldo Antonietti afforded much enjoyment by the refined character of his violin playing to a numerous audience at Queen's Hall on March 28. He was assisted by Miss Elsa Reiss, a dramatic soprano.

Miss May Winifred, who gave her first recital on March 29 at Bechstein Hall, is another young violinist who promises to make the future bright with dulcet sounds. Associated with Mr. Percy Grainger she gave a clear and sensitive reading of César Franck's Sonata in A, and also played pieces by Ries, Cui and Wieniawski with executive facility and artistic feeling.

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It was good to see a large audience at Madame Irma Saenger-Sethe's second violin recital at Bechstein Hall on March 30, for this lady is a violinist of the first rank, reflecting in notable manner the style of her teacher, M. Ysaye. The gifted lady's programme included *Vieuxtemps's* Concerto in A minor, *Beethoven's* Romance in F, and *Max Bruch's* Concerto in G minor. In all these Madame Sethe played with convincing expression and power. Pleasing variety was contributed by the singing of Mr. Hamilton Earle.

Assisted by the clever pianist *Mdlle. Hanka-Schjelderup*, and with Mr. Hamilton Harty as accompanist, the Misses Rhoda and Lilla von Glehn gave a concert largely consisting of modern music at Æolian Hall on March 30. Miss Rhoda von Glehn is to be commended for her varied selection of songs, which included examples by Dr. Vaughan Williams, Mr. Quilter and Mr. Cyril Scott, and for her tasteful use of a pleasing, light soprano voice. Miss Lilla von Glehn, who plays the violin neatly, was most successful in Nardini's Sonata in D.

Miss Kathleen Chabot is one of our most promising young pianists, and her playing at the orchestral concert she gave at Queen's Hall on April 3 may be said to have given her an honourable position in the artistic world. There is an ingenuousness in her readings which, combined with an excellent technique, invest her performances with animation and charm. These qualities were specially evidenced in her playing of *Mendelssohn's* Concerto in G minor and *Eugen d'Albert's* brilliant Scherzo in F sharp. A feature of the concert was the performance by the Queen's Hall Orchestra, under Mr. Henry J. Wood's direction, of a Suite entitled '*Felleas and Mélisande*' by Jean Sibelius. It consists of nine tone-pictures—the third of which was omitted by the desire of the composer—which are distinguished by poetic delicacy and refined feeling. The most striking numbers are a vivacious *Entr'acte* and the '*Death of Mélisande*.' The work should be heard again at an early date.

Mr. Frederic Austin made artistic use of his rich baritone voice at his recital on April 3 at Æolian Hall, and moreover his choice of songs was admirable in bearing witness to a commendable desire to break fresh ground. Mr. Hamilton Harty played the accompaniments most sympathetically, and the brightly-rendered pianoforte solos contributed by Miss Norah Drewett added to the enjoyment of the afternoon.

Few young pianists have more quickly won favour in our concert rooms than Miss Irene Scharrer, and her recital, with Mr. Howard Wilson as colleague, attracted a large audience to Æolian Hall on April 4. The young artist played with captivating vivacity, and Mr. Wilson sang with good intention a remarkably varied selection of songs.

Miss Russell-Graham, a young Scotch violinist and pupil of *Sevcik*, made her debut in London at an orchestral concert, conducted by Mr. Arthur W. Payne, on April 6 at Queen's Hall. The young artist has acquired a fluent technique, but her playing in *Tchaikovsky's* Concerto indicated that she can yet make more of her abilities, particularly in the important matter of expression. Her debut, however, was very promising.

Miss Marie Hall's style is now so well known that little more than record is required of her violin recital at Queen's Hall on April 7. It should be said, however, that this gifted artist gave proof of increasing power of expression—a matter of vital importance with regard to her future—and that the large audience was quick to show its appreciation of this fact. Mr. Hamilton Harty played the accompaniments entirely without music throughout the afternoon, probably an unprecedented feat.

M. Louis Abbiate included in his violoncello recital, at Æolian Hall on April 7, *Widor's* Concerto in E minor and *Servais's* '*Concerto Militaire*'—little-known works and, truth to tell, of small musical value to-day; but M. Abbiate imparted considerable interest by the beauty of his tone and finished playing. M. Abbiate was assisted by the British Symphony Orchestra, conducted with conspicuous skill by Mr. Julian Clifford.

Record is due of the following performances:—Miss Marie Schwerer and Mr. A. J. Slocombe's historical pianoforte and violin recital, Queen's (Small) Hall, March 28; Miss Ethel Nettleship's second violoncello recital, Bechstein Hall, March 28; the Stock Exchange concert, April 3, Queen's Hall; Miss Winifred Christie's pianoforte recital, April 5, Æolian Hall; Mr. Denis O'Sullivan's vocal recital, April 6, Æolian Hall; Miss Jessie Field and Mr. Denis Byndon-Ayres's pianoforte and vocal recital, April 6, Æolian Hall; Strolling Players' orchestral concert, April 9, Queen's Hall; Miss Evelyn Rolfe's vocal recital, April 9, Æolian Hall; Miss Rosina Elston's vocal recital, April 10, Æolian Hall; Mischa Elman's violin recital, April 21, Queen's Hall; Mr. John Dunn's concert, April 21, Æolian Hall; Miss Iona Robertson's concert and dramatic recital, April 24, Bechstein Hall.

The Good Friday concerts included the usual performance of the '*Messiah*' by the Royal Choral Society at the Royal Albert Hall, conducted by Sir Frederick Bridge; the sacred concert at the Crystal Palace, at which Mr. Walter Hedgecock ably discharged the duties of conductor; and at Queen's Hall, by the Queen's Hall Orchestra (under Mr. Henry J. Wood's direction), at which was sung a setting by Dr. Walford Davies of Psalm 13 for tenor solo (Mr. Gregory Hast), strings and harps.

## Suburban Concerts.

The Nonconformist Choir Union (N.E. London Branch) gave a concert at Clapton Park Congregational Church on April 4, when *Mendelssohn's* '*Hymn of Praise*' and selections from '*Elijah*' and the '*Creation*' were performed by the choir and orchestra (the latter led by Mr. Edward O'Brien). The solo vocalists were Miss Winifred Marwood, Mrs. Edward Dean, Mr. James Davis, and Mr. Edward Dean. Mr. Edgar Smith presided at the organ and Mr. W. C. Webb conducted.

The Twickenham Choral and Orchestral Society performed *Mendelssohn's* '*St. Paul*' on March 29 in the Town Hall, under the direction of Mr. C. T. Weigall. The solo vocalists were Madame Anna Shergold, Miss M. Collinge, Mr. F. H. Blamey and Mr. Walter Ivimey.

*Mendelssohn's* '*Elijah*' was performed in the Raiton Road (Herne Hill) Methodist Free Church on March 28. The chorus and orchestra did capable work, and the principal solo vocalists were Miss Teresa Blamy, Miss Margaret Stone, Mr. Thomas Edgar, and Mr. Bertram Mills. Mr. Henry F. Hall (organist and choirmaster of the church) conducted.

At the meeting of The Musical Association held on April 17, Mr. H. Heathcote Statham read a paper on '*The Function of the Organ in accompanying Choral and Orchestral Works*.' The following is a synopsis of the paper:

Organ and orchestra first considered.—Difficulty of employing them effectively in combination.—The position altered in the case of choral works with orchestral accompaniment.—Use of the organ in such cases (1) As an *obligato* instrument with a special part written for it; (2) As an *ad libitum* addition to the total effect.—Three different principles which may govern its use in the latter case.—Aesthetic motives for introduction or suppression of the organ as a colouring effect.—Suggestions for use of the organ in the '*Messiah*,' as a typical example.—Relations of organist and conductor.

## Musical Competitions.

The springtime is a favourite period for the holding of the musical competitions now organized in numerous districts of the country. Below we give reports that have reached us up to the time of our going to press. More detailed accounts of the junior and school choir sections will be found in the current issue of *The School Music Review*.

### SOUTH LONDON MUSICAL FESTIVAL (March 19, 21, 23).

This is a new festival, organized by Mr. T. Lester Jones, and its first gathering was a conspicuous success. There were 300 entries and upwards of 800 performers. The meetings were held at the Royal Victoria Hall, Waterloo Road. 'The Lady Palmer' competition for choral societies was won by the St. John's, Paddington, Temperance choir (conductor, Mr. G. F. E. Bartlett). *The Gentlewoman* contest for ladies' choirs (five entries) provided an excellent competition and really fine singing. Mr. T. Maskell Hardy won a prize with his Stockwell L.C.C. Pupil Teachers' Centre choir, and certificates of merit were awarded to Mrs. Mary Layton's choir, conducted by Mr. Wilfred Layton (owing to the illness of Mrs. Layton), and to Aristotle Road, Clapham, choir (Mr. A. G. Gibbs). For church choirs of mixed voices the Markham Square (Chelsea) Congregational Church gained the first-prize (Miss Margaret Layton), and a competition for choirs from elementary schools (four entries) was won by the Aristotle Road School, Clapham (Mr. A. G. Gibbs). Two concerts were given by prize-winners, the first by juniors in the afternoon (March 29), when Lady Walter Palmer distributed the prizes. Not the least interesting feature of this concert was the excellent singing by the massed choirs from elementary schools, who sang the test-piece 'Lift thine eyes,' under the conductorship of Dr. G. F. Huntley. There was a large attendance at the evening concert given by the senior prize-winners, when Lord Alverstone presented the prizes. He said that the movement had his heartiest approval.

The massed choirs of ladies' voices brought out some fine singing. Dr. Richardson conducted. The violin playing of Miss Constance With, of Norwood, and the singing of Mr. Percy Triggs (bass), of Camberwell, winner of the gold medal for vocalists, deserve special mention. The adjudicators were Mr. Oscar Beringer, Mr. Alfred Gibson, Dr. G. F. Huntley, Mr. Dan Price, and Dr. A. Madeley Richardson.

### DOUGLAS, ISLE OF MAN (March 27, 28, 29).

The fifteenth annual festival organized by the Isle of Man Fine Arts and Industrial Guild eclipsed all the former festivals in the magnitude of the entries. There were 2,015 competitors in the thirty-seven classes. A novel class was that for memory pianoforte playing. Douglas Orpheus (Miss Wood) was first in the male-voice choir section, and Castletown (Mr. J. C. Qualtrough) in the chief mixed-voice choir section. Ballasalla (Mr. G. Bates) gained the village choir prize and one in the female-voice choir section, and Ramsey (Miss Wood) the prize in another female-voice choir section.

In the junior classes there were thirty-seven entries for ear-tests, twenty-nine entries for sight-singing, eight Sunday school choirs, and thirteen school choirs. Four choirs of Girls' Friendly Societies sang. The adjudicators were Dr. Sinclair, of Hereford Cathedral, and Dr. J. C. Bridge, of Chester. A concert was given on the evening of March 29. Dr. Bridge conducted the combined choirs, and Mr. Harry Wood directed his orchestra. Spohr's 'God, Thou art great' was one of the works performed. Mrs. Laughton is the devoted and indefatigable honorary secretary of the competitions. The programme book of twenty-eight pages was one of the best got-up we have seen in connection with competition festivals. It was adorned with many apt quotations.

### STRATFORD (March 28 to 31).

This long-established Festival continues to make progress. The competitors this year numbered 1,800. Pianoforte playing in all forms and grades is particularly encouraged and there are numerous classes for vocal music.

In the Elementary School Choirs section, Goodwin Road, Forest Gate (Mr. H. T. Earle), and Farmer Road, Leyton, Council School (Miss K. Baker), gained first-prizes.

In the Commercial Choir section the Caxton Choral Society was first. Other successes were Mrs. Grace Day-Winter's Ladies' choir, the Stratford Corporation choir (Mr. Alfred Sears), the London Gleemen (Mr. Seamer Betts), and the Clarnico Choral Society (Mr. T. H. Warner). The pianoforte sections brought forward many excellent performers. Miss 'Mabel Ford was a chief prize-winner. Miss Agnes Zimmermann, Mr. Oscar Beringer, Mr. Geo. Oakley, Dr. Huntley, Mr. Betjemann, Mr. J. Bates, Mr. Dan Price and Mr. D. W. Rootham adjudicated.

### OAKHAM (March 28, 29).

This is a new Festival, and its success was almost embarrassing to the promoters, the chief of whom was the Hon. Mrs. Charles Fitzwilliam, of Oakham. The whole scheme was well prepared, first by a public meeting held last October, at which most of the social powers-that-be in Rutlandshire were represented, and next by the devising of a schedule and classification that met the local situation to a nicety. The main difficulty was the provision of an arena, there being no large hall available. This was got over by dividing the competitors into two sets, and spreading the Festival over two days. Only residents in the county were allowed to compete. Thirty-six centres contributed adult or children's choirs, and in many cases both kinds. Altogether there were about seven or eight hundred competitors. In the Anthem class, in which nineteen choirs sang, Exton, under Lady N. Noel, was first. Twenty-seven choirs sang in the Part-song and Madrigal Class, Mr. Nicholson's Oakham choir gaining successes; Empingham (Miss Trollope) and others coming very close behind. Fifteen female-voice choirs sang, and Mr. Nicholson's choir was again first.

The school classes were equally successful. School teachers are often shy of competitions because of the work they impose. But the other side of the matter is that competition schemes of this kind help a school teacher materially in an important section of his work, and moreover they bring him into pleasant association with the community for whom he labours, and in many cases enable him to display considerable ability that would otherwise have been unappreciated because unknown. The characteristic features of all the school singing were good intonation, musical and sometimes refined tone and tastefulness. The performances of the Wing children, under Mr. Canham, and of the Oakham children, under Mr. Kernick, deserve special mention. Dr. McNaught adjudicated. Concerts were given on each night by the combined adult choirs, under Mr. W. H. Wing. Plain, straightforward part-songs were performed, and nearly everything was encored each night. The expressive singing of Mr. Chigsal (Royal College of Music) was a feature. General satisfaction, enthusiasm, and great enjoyment seemed to permeate all the proceedings. Mrs. Fitzwilliam and her numerous co-workers made many personal sacrifices to ensure the success of the Festival. It must have been a great satisfaction to them to find that their efforts were so well appreciated by all classes of the community.

### KENSINGTON CHORAL AND ORCHESTRAL

#### COMPETITION (March 30).

In this competition there are four choral sections. Class I. for church choirs, Class II. for sight reading (compulsory), Class III. for three-part singing, and Class IV. for four-part singing. Each section has a separate award. All the choirs combined to sing the motet, 'O praise the Lord' (Mendelssohn), under the direction of Dr. McNaught, who adjudicated.

The church choirs sang 'Jesu, Heavenly Master' (Spohr). There were four entries, and St. John's, Wilton Road, gained the premier position. In the other classes the tests were (three-part), 'In these delightful, pleasant groves' (Purcell), and (four-part) 'A March night' (Brahms). Five choirs sang, and nearly all displayed considerable capacity and fine training. Mrs. Layton's choir excelled in every point. Their full, rich tone, beautiful blend, clear enunciation, dainty rhythm, and fine expression were remarkable, and their sight-singing power, so far as it was tested by the two-part piece submitted, was perfect.



A competition for string orchestras was arranged for this year. It was divided into two sections: (a) One for orchestras composed of ladies, and (b) another for those including both sexes. Mr. Joseph Ivey adjudicated. The following was the result:

SECTION A.			
Test-piece, 'Serenade' (Elgar).			
	Maximum—40	Sight.	
Mr. Wilfred Barnes ..	37	10	8
Ladies' Diocesan (Miss Margaret Haweis) ..	40	8	8
East Essex Ladies (Amateurs only)			
(Rev. E. P. Luard) ..	39	7	
SECTION B.			
Test-piece 'Suite for Strings' (Purcell).			
West London (Amateurs only) (Mr. W. Holmes)	30	4	8
Church Orchestral (Dr. G. F. Huntley) ..	36		

The prizes consisted of challenge banners and certificates for sight-singing or playing.

#### LONDON GIRLS' CLUBS (April 7).

The nineteenth annual singing competition of the London Working Girls' Club Union was held on April 7, at the City of London Schools. The clubs were divided into Class I. (advanced) and Class II. (elementary). In Class I. each choir had to prepare four pieces—the motet 'O praise the Lord' (Mendelssohn), 'He in tears that soweth' (Hiller), 'Gipsy Life' (Schumann), and 'Fly, singing bird' (Elgar)—for combined performance. Five clubs entered in this class. The performance of the four pieces, under the Rev. Jocelyn Perkins, was excellent. It was very evident that the drill of each choir separately, with a view to the competition, had enforced close attention to the details of choir training. The solos in the selection were admirably sung by various members of the choirs. Mrs. Baker accompanied.

One important and valuable feature of this competition is that all choirs are required to sing a sight-test—in Class I. in two parts, and in Class II. in one part. All the choirs in both classes sang from the tonic sol-fa notation. The tests were sung first to sol-fa and a second time to *laa*. In Class II. six clubs competed. The stipulated test-piece was 'O boatman, haste' (Balfé). The St. Edward's Club in Class I., and the Passmore Edwards Club in Class II., both under Mr. W. Holmes, gained the first positions. There are no money prizes; all the awards are pictures. It is evident that no other stimulus is needed, for enthusiasm is abundant. The Hon. Miss Maude Stanley is the secretary. Dr. McNaught adjudicated.

#### BRISTOL (April 16 to 19, and 21).

This Festival is now in its fourth year, and continues to make progress, although as yet it does not command the support of many choral societies. The strength of the scheme is in the solo-singing and pianoforte-playing sections, in which the entries this year were very numerous, and the standard of performance high. There were 140 solo-singing entries, most of which were heard by Dr. McNaught, who also adjudicated in the choral sections, and there were 120 pianoforte candidates in numerous graded classes, who were judged by Dr. Percy Buck, Mr. R. O. Beachcroft and Mr. Ernest A. Dicks. A pianoforte offered by Messrs. Milson was won by Miss Olive K. Harris. Brass bands formed a new section, and were heard by Mr. Ord Hume. In all classes there were 345 entries and nearly 1,500 performers. In the male-voice choir section the test-piece was 'The rising storm' (Neumann), and the first place was won by the Bristol Harmonic Choir (Mr. J. Jenkins). In the mixed-voice choir section the St. George Glee Singers gained one more mark than the Helicon choir. In a junior-choir section the Children's Choral Society (Mr. R. E. Simmons) was placed first, and in the school-choir section, in which there were six entries, the Fishponds College Practising School won the challenge shield for the second time. Dr. Buck, who adjudicated in these sections, said that he was agreeably surprised to find so high a quality of singing in elementary schools, and that he did not think he had ever before met such refinement as that shown by the Fishponds choir. In the violin classes Mr. Hans Wesely was the adjudicator. Recitations were a feature, and were judged by Mrs. Tobias Matthay, who also gave an elocutionary entertainment. Mr. W. G. Fowler, a local professor, is the chief promoter.

#### CHESTER EISTEDDFOD (April 16).

This event was largely attended. The Lord Mayor (the Right Hon. W. Vaughan Morgan) and the Sheriffs of London honoured the gathering with their presence, and lent picturesqueness to the occasion by appearing in all the paraphernalia of office. The Warrington Male-voice choir (Mr. Nesbitt) won the prize in their section, and the Stretford Glee Society won the mixed-voice choir prize.

#### MUSIC IN TORONTO.

(FROM A CORRESPONDENT.)

The concert season just closing has been in many respects the most brilliant in the history of this city. An unusually large number of excellent concerts has been given, and the liberal patronage extended, particularly to the undertakings of local choral bodies, is a certain indication of rapid development of music in this part of the country. Foremost among our local musical societies, both as regards the number of concerts given, the immense audiences which are attracted to the performances from all parts of this province, and from some of the larger cities of the neighbouring Republic, and more particularly the high standard of efficiency of the chorus, stands the Mendelssohn Choir, under the able direction of Mr. A. S. Vogt, a native-born Canadian of European education. The four concerts given by this Society last February, in conjunction with the Pittsburgh Orchestra, attracted audiences estimated in the aggregate at about 14,000 persons. An additional concert given in Buffalo, N.Y., was attended by over 4,000 people, many hundreds having been turned away who were unable to secure sitting or even standing room. The remarkably refined and virile singing of this admirable chorus in a *capella* compositions by Tchaikovsky, Cornelius, Gounod, and Brahms, no less than their brilliant work in Beethoven's Choral Symphony, Mendelssohn's 'Walpurgis Night' and 98th Psalm, Grieg's 'Olaf Trygvason,' and excerpts from the works of Bizet, Elgar, and others, created a profound impression. Several *bona fide* propositions have been received from New York for an early appearance of the Choir in that Metropolitan centre, and efforts are being made to secure their services in other American cities.

In the sphere of oratorio the principal works given this year have been 'The Messiah' and the 'Redemption' by the Festival Chorus, under Dr. Torrington. The performances attracted large audiences in each case, and the choir acquitted itself admirably.

'Samson' was given by the Sherlock Oratorio Society, under Mr. J. M. Sherlock; and Bridge's 'Flag of England' was the principal work of Dr. Albert Ham's National Chorus in a concert given in conjunction with the New York Symphony Orchestra (under Mr. Walter Damrosch) in January.

Mr. H. M. Fletcher's Schubert Choir and the same conductor's People's Choral Union gave two excellent concerts, in which Stanford's 'Last Post' and Mendelssohn's 'Loreley' were the principal choral numbers.

The Male Chorus Club, under Mr. J. D. A. Tripp's conductorship, which has ceased activities for this season, is announced to take up work again next autumn. The concerts of this excellent men's choir have been for many years past among the most enjoyable of local musical events.

#### MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

Vienna, April 14.

The small French Society for the performance of old music which, under the direction of Casadesus, has been giving concerts all over Germany and Austria during the last two years, has now a rival in a small society hailing from Munich of which Dr. E. Bodenstein is director. Their performances are as refined as those of the French players; moreover their programmes are more trustworthy from an historical point of view, and also more varied. They present no arrangements, only works in their original form; they make use of the pianoforte as well as the harpsichord, and give vocal as well as instrumental music. Certain works by Stamitz proved specially charming.

At the Philharmonic concerts the Prussian Court capellmeister, Dr. Carl Muck, distinguished himself as conductor;

he was particularly successful with the 'Variations on a merry theme' by Georg Schumann, conductor of the Berlin Singakademie. The rendering of this brilliant orchestral piece was admirable and riveted the attention of the audience from beginning to end.

Bach's 'St. Matthew' Passion has been exceedingly well performed by the Gesellschaft der Musikfreunde under the direction of Franz Schalk. The excellent soloists were Fräulein Kappel (from Frankfurt-on-Main), Frau de Haan-Manifarges (from Rotterdam), and MM. Urlus (from Leipzig) and Zalsman (from Rotterdam). The musical Union of school teachers—'Schubertbund'—which devotes itself specially to Schubert's music, arranged a concert to raise a fund for erecting to his memory a fountain in the parish of Vienna in which the composer died in 1828. The programme consisted of the B minor (Unfinished) symphony, the 'Salve regina' for male voices, and the Mass in E flat; and for the last-named work a special choir was formed, as the Union only has male voices at its disposal. This choir consisted of 500 singers, ladies and gentlemen, the voices in the various sections being admirably balanced. The beauty and fullness of vocal tone were almost overpowering, and the success of the concert was so great that it had to be repeated.

The performance of Beethoven's G major Pianoforte concerto by Backhaus at the Concert Society created marked interest. This pianist, who won the Rubinstein prize last year, proved himself a mature artist. Sureness, both technical and musical, and purity of style are the chief points of his playing; deep feeling may come in time. Among the novelties produced by this Society, an orchestral Suite by E. Bossi deserves mention: if not exactly an original, well rounded-off work, it displays ability. The pianist, Gabrilowitsch, gave a recital of Russian music, the programme consisting of Rimsky-Korsakoff's well-known 'Sheherazade,' Tchaikovsky's B flat minor Concerto, Glinka's 'Jota Aragonesa' and an Overture-Rhapsodie composed by the recitalist. At the Orchestral Society Professor Peters, of the Conservatorium, gave a fine performance of Mozart's C minor Pianoforte concerto. As a last performance, in honour of the 150th anniversary of Mozart's birth, 'Figaro'—re-staged and most carefully rehearsed by Gustav Mahler—was given at the Hofoper. The new scenery met with only moderate approval, but on the musical side everything was truly magnificent.

MANDYCZEWSKI.

## MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The last of the Halford concerts for the present season took place in the Town Hall on March 27. The programme comprised Beethoven's 'Egmont' overture and Symphony in C minor, and a selection of pieces arranged from the 'Ring of the Nibelung' and the 'Tannhäuser' overture. Everything was finely given, and Mr. Halford was accorded a great ovation at the close. A new Society, the Birmingham Symphony Orchestra, was inaugurated on April 4 with a concert in the Town Hall, Mr. Henry J. Wood conducting. The Society is in its objects akin to its London namesake, but time will prove whether it will be permanently successful. At present the band numbers some seventy performers. The programme of the concert was familiar, the principal number being Tchaikovsky's fifth Symphony. Some magnificent playing was heard, Mr. Wood infusing his own spirit into the performers. Mr. Dalton Baker gave Elgar's 'The Pipes of Pan' and two of William Wallace's 'Freebooter Songs' with fine effect. There was a large audience, and great enthusiasm prevailed.

The City Choral Society's season closed on March 29 with one of the finest performances of Gounod's 'Redemption' since its production at the Birmingham Festival of 1882. The chorus sang superbly, and the band brought out all the beauty of the score. Mr. D. Ffrangcon-Davies doubled the parts of the bass Narrator and Jesus, and gave distinction to each; Mr. John Harrison made a successful first appearance here as the tenor Narrator; Mesdames Agnes Nicholls and Alice Lakin undertook the soprano and contralto solos; Miss D. Louie Hunt assisted in the trios; and Mr. Fred. W. Beard ably conducted. The Town Hall was crowded, and the performance was warmly applauded.

A week later, April 5, the forty-sixth Subscription Series of the Festival Choral Society's concerts terminated with a grand performance of Elgar's 'The Apostles.' The vocal principals were Mrs. Henry J. Wood, Madame Marie Brem and Messrs. John Coates, James Coleman, Francis Braun and Ffrangcon-Davies. The band was augmented, and the work was practically given on festival scale, and Dr. Sinclair's conducting was masterly. There was a crowded, attentive and most appreciative audience.

On the evening of Good Friday the Midland Musical Society gave its annual concert, the programme consisting of Sullivan's early oratorio 'The Prodigal Son' and Rossini's 'Stabat Mater.' The principal vocalists were Miss Amy Kendal, Miss Eva Dickenson, Mr. Henry Plevy and Mr. William Evans. The chorus sang well, the band was efficient, and Mr. A. J. Cotton skilfully conducted.

At the last Oratory Musical Evening, March 26, Mozart's 'Pignus future glorie' and Brahms's 'Beati qui habitant' formed the chief choral pieces. Bishop's 'Spirits, advance!' and 'O, by rivers' were given in the second part. Mr. Theodor Werner and Mr. J. A. Beard were the soloists in Mozart's rarely-heard Concertante Symphonie for violin and viola.

The Students' Orchestral concert of the Midland Institute School of Music was held on April 7. The band was almost exclusively composed of students and teachers, only seven outside engagements having been made; and as the numbers reached to nearly sixty performers, this fact speaks volumes for the work of a provincial institution. The programme included Cherubini's 'Medea' overture, two *Entr'actes* from 'Pelleas and Melisande,' by Silheli, and Haydn's 'Salomon' symphony in C, No. 5. Mr. A. H. Wayne was the soloist in Bach's 'Clavier' concerto in D minor, and Miss D. L. Hunt and Miss Chatterley Ingram contributed vocal numbers by Wagner and Handel.

The musical matinées at the Royal Society of Artists' Rooms were started the same afternoon, under the direction of Mr. Oscar Pollack. The last of the Saturday evening popular concerts in the Town Hall took place on March 24, when Mr. Joseph H. Adams conducted a recital of Gounod's 'Faust,' with Miss Amy Kendal, Miss Marguerite Gell, Mr. Alexander Webster and Mr. John Ridding as soloists, and the band and chorus of the Birmingham Association.

## MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

There was a large attendance at the Victoria Rooms on March 28, when the Society of Bristol Gleemen had their Ladies' Night. Under the direction of Mr. W. J. Kidner, the choir afforded an admirable rendering of a programme in which there were seven pieces given by the Society for the first time. There were two absolute novelties, one a setting of 'Break, break, break,' by Mr. Cyril B. Rootham, dedicated to Mr. Kidner and the Gleemen (conducted by the composer), and the other a quartet, an 'Indian lullaby,' composed by the conductor. Both compositions were favourably received. At intervals songs were effectively rendered by Madame Hilda Wilson.

Bristol North Choral Society gave a highly successful concert on March 31 at the Victoria Rooms, when the scheme included Parts 1 and 2 of 'The Creation,' with Madame Siviter, Mr. Henry Plevy and Mr. Arthur Trowbridge (Wells Cathedral) as soloists, a band led by Mr. F. S. Gardner, with Mr. C. W. Stear at the organ. The performers numbered about 300 and Mr. James Bending conducted with ability.

The Bristol Choral Society brought its season to a close by a concert given at Colston Hall on April 7. The works performed were Dvorák's 'Stabat Mater' and Mendelssohn's 'Hymn of Praise,' and these were excellently interpreted under the direction of Mr. George Riseley. Choir and band numbered 500, the leader of the orchestra being Mr. H. Lewis, with Mr. G. Herbert Riseley at the organ. The principal vocalists were Miss Amy Castles, Miss Mabel Braine, Mr. Henry Beaumont and Mr. Robert Radford.

At a performance held in the Bristol Grammar School on April 7 a large audience was present. Mr. C. W. Stear

gave a recital upon the organ, Miss Celia Dampier, a young Australian, tastefully executed violin solos, and some songs were agreeably rendered by Miss Violet Herbert.

The sixty-second annual 'Ladies' Night' of the Bristol Royal Orpheus Glee Society—which took place on February 22 and inadvertently omitted to be noticed in our last issue—was attended with its customary success and éclat. A delighted audience of some 1300 to 1400 people foregathered in Colston Hall to listen to a charming selection of glees, sung under the direction of Mr. George Riseley. The glees 'Mopsa' and 'Tally Ho!' by Mr. C. Lee Williams, and conducted by the composer, proved to be enjoyable features of the evening's music. Mr. Henry Beaumont was the soloist.

### MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

On March 29 the University of Dublin Choral Society gave a performance of Mozart's Mass in C minor, with full orchestral accompaniment, conducted by Mr. Charles Marchant. Considerable interest was aroused by this, the first performance of this fine work in Dublin. All the solos were sung by members of the Society.

The Orpheus Choral Society gave its third and last concert for this season on April 3. Dr. Culwick presented a fine programme, including 'Cynthia, thy song' (Croce): 'Come, let us join the roundelay' (Beale): 'All hail! thou queen of night' (G. W. Martin)—in which the quartet was well sung by Miss Ruby McConnell, Miss Nora Carty, Mr. W. A. Page and Mr. F. Moore Mease—'Lullaby' (Elgar), and 'Now tramp o'er moss and fell' (Bishop): the last-named proved to be most effective, the solo being brilliantly sung by Miss Kate Cherry. Mr. E. K. Figgis sang songs by Sullivan and Mendelssohn; Mr. Henri Verbrughen was the solo violinist, and Mr. Arthur Oulton played the accompaniments extremely well.

On April 9 the Dublin Orchestral Society gave one of the most successful concerts it has ever yet given. Dr. Esposito conducted a fine interpretation of Tchaikovsky's 'Pathetic' symphony, while Mendelssohn's 'Midsummer night's dream' music, 'The entrance of the gods into Walhalla,' 'Waldweben,' 'Die Meistersinger' overture and Esposito's Fairy Music from Dr. Douglas Hyde's 'The tinker and the fairy' completed a most attractive programme; the last-named piece is written for three female voices, six violins and harp. The vocalists were Miss Rafter, Miss Eaton and Miss Edwards; they acquitted themselves well in the Fairy Music (sung in Gaelic) and also in 'The Entrance of the gods.'

On the first four days of Holy Week, Bach's 'Passion' (St. John) was given at St. Patrick's Cathedral, the outstanding feature of these performances being, as for many years past, the artistic singing of the tenor recitatives by Mr. Walter Bapty.

The Feis Ceoil is announced to be held on May 14 and following days. The Festival promises to be most interesting and successful. No fewer than forty-seven choirs have entered for the various choral competitions, and in the solo and concerted competitions, both vocal and instrumental, the entries have been well up to the average of former years.

### MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

The most important concert of the month was that of Mr. Kirkhope's choir on April 3. Two works so opposite in style as Spohr's 'Last Judgment' and Goring Thomas's 'The swan and the skylark' form an admirable test of the quality of any choral body, and on this occasion the choir fully maintained its high reputation, singing with both solidity and brilliancy. The band, led by M. Siegl, was also very good, and the soloists—Madame Agnes Nicholls, Miss Edna Thornton, Mr. William Green and Mr. Charles Knowles—were admirable. Mr. Kirkhope conducted to the admiration of all.

The last concert of the Amateur Orchestral Society, which took place on April 9, proved one of the best the Society

has hitherto given. The band showed the results of Mr. Collinson's careful training in steady renderings of such contrasted works as Mozart's 'Prague' symphony, the 'Leonora' (No. 1) and 'Ruy Blas' overtures, the 'Siegfried Idyll,' and Saint-Saëns's 'Coronation March.' The soloists were Miss Eveline Hyde (soprano), and Miss Eleanor Ramsay (harpist).

With the waning season comes a rush of concerts by the smaller choral societies, and these are by no means the least interesting to whomsoever has the progress of music at heart. On March 16 the Southern Choral Society (Mr. Edward W. Winning, conductor) performed Parts I. and II. of the 'Creation.' On March 23 the 'Creation' was also given by the East End Choral Society (Mr. David Blair, conductor); and the Western Choral Society (Mr. Gavin Godfrey, conductor) performed the 'Messiah' on March 28.

An interesting first performance was that of the 'Ode to the Passions,' composed by Dr. W. B. Ross, given by the choir of Broughton Place Church on March 29, the composer conducting. This was the diploma work for the Oxford degree of Mus. Doc. recently conferred upon Dr. Ross, and proved to be not a mere technical exercise but a sound and excellent composition, one that shows the composer to possess an inventive skill and a melodic faculty of a high order. On the same evening the choir of North Morningside Church gave an excellent performance of the 'Last Judgment,' under the able conductorship of Mr. Scott Jupp, and on April 10 the choir of Morningside United Free Church, skilfully led by Mr. R. McLeod, sang very successfully Mendelssohn's 'Christus' and Bridge's 'Hymn to the Creator.' It is noteworthy that at all these concerts there was orchestral accompaniment of a more or less excellent kind; and it is also noteworthy that the bass soloist at almost all was Mr. George Campbell, a local artist whose success this season has been most remarkable.

The only chamber concert to notice is that (on March 20) of the recently organized Edinburgh String Quartet—Messrs. Colin McKenzie, James H. Hartley, R. de la Haye, and D. Millar Craig—who have quite caught the ear of the public and have evidently come to stay. The quartets chosen for performance were Mozart in G minor, Schubert in A minor, and Haydn in G, each of which received a most enjoyable reading.

### MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Liverpool Welsh Choral Union gave the second local performance of Elgar's 'The Dream of Gerontius' on March 31 with notable success. The chorus-singing was throughout admirable, and the Union deserves the warmest praise for its enterprise. The soloists were Miss Marie Brema, Mr. Evan Williams and Mr. Charles Tree, and Mr. Harry Evans conducted.

The Societa Armonica concert on April 4 was chiefly interesting by a very careful performance of Mendelssohn's 'Italian' symphony. Tchaikovsky's overture 'Romeo and Juliet' was also included in the programme.

The Symphony Orchestra performed Tchaikovsky's 'Pathetic' symphony and 'Casse Noisette' suite at their last concert of this season on April 9.

### MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

The most interesting of our remainder-feast of music is the important course the Brodsky Quartet provided on April 5. Their programme included Tchaikovsky's String quartet in E flat, No. 3 (Op. 30), César Franck's Sonata for pianoforte and violin, and Beethoven's posthumous Quartet in F (Op. 135). The sonata, given for the first time here, was played by Dr. Brodsky and Mr. Egon Petri. The popular support secured by these concerts is remarkable. They have already contributed more than £1,000 to the Sustentation Fund of the Royal Manchester College of Music. The students of the College, by-the-way, following their annual custom, gave a platform performance, on April 2, of Weber's 'Der Freischütz.' The principal, Dr. Brodsky, conducted, and there was some excellent singing by the six principal soloists.—The students of Mr. A. J. Cross's school of music

have also made a venture—their sixth—in opera, giving two adequately-staged performances of Hérold's 'Le Pré aux Clercs,' on March 30 and 31. Their efforts were in every way commendable, under Mr. Cross's capable conductorship.—Our further experiences of opera have included a visit by the Carl Rosa Company.—The performances of Signor Creatore and his band excited critical interest, but attracted only small audiences.—The Vocal Society brought its season to a close, on March 28, with a concert of old English music, which gave great delight to the subscribers, who were present in record numbers. Dr. Henry Watson, the director, presided at the harpsichord; there was a full chest (five) of genuine viols, in very capable hands; and the intimate character of the ballets, ayres, madrigals, ditties, and vocal and instrumental solos rendered was emphasised by Dr. Watson, who played the part of genial host, and offered running comments upon the various pieces in the programme.

The sixth and last of the season's Promenade Concerts took place on March 31. The members of the Hallé Orchestra, fifty in number, who have founded the concerts, are so satisfied with the public support they have received that they announce the renewal of the concerts next season with an enlarged series of ten.—Mr. Isidor Cohn gave one of his interesting pianoforte recitals on March 26. He has a fine repertory, and his programmes are always representative, with not even a mole's eye to mere popular attractiveness. On this occasion he confined himself to Brahms and Schumann, in the interpretation of which his executive ability was abundantly manifest.—Recitals of an introductory character have also been given with promise of future success by Miss Dorothea Shephard-Walwyn (violin), a pupil of Miss Edith Robinson; and by Miss Dorothy Kenyon (pianoforte), a pupil of Mr. T. W. Britten.

#### MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

A fine performance of Cowen's 'Ruth' was given by the Newcastle and Gateshead Choral Union and the Hallé Orchestra on March 21. The soloists were Misses Nannie Tout, E. Lister, F. Richardson, and Messrs. John Coates and Ivor Foster. The chorus-singing was, as usual, very fine. It is with much regret that I have to chronicle the resignation, through ill-health, of the extremely able conductor of the Society, Mr. J. M. Preston, who has guided its fortunes from its birth in 1888. A musician of great ability, of enormous personal popularity, of a retiring and self-denying disposition, of unflinching high ideals, and a chorus-master of power and skill, he has raised the Society to a pitch of efficiency which, according to experienced critics of repute, ranks it among the three or four leading choral bodies in the kingdom. It is rumoured that Dr. Coward, of Sheffield, will succeed him.

On March 22 the Northumberland Amateur Orchestral Society (Mr. C. Horsley) showed an advance in interpretative excellence. The chief items were Mendelssohn's 'Italian' symphony and Bizet's 'Suite L'Arlésienne.'—The Newcastle Amateur Vocal Society gave a performance of Gounod's 'Redemption' on March 27. The soloists were Misses F. Chetham and L. Millurn, and Messrs. A. Heather and C. Knowles; Mr. J. E. Jeffries conducted.

On the following evening the Classical Concert Society, a new organization formed with the intention of supplementing the two chamber music societies of the city by recitals and other concerts with coherent educational programmes, held its inaugural gathering, at which Mdle. Antonia Dolores and Mr. Leonard Borwick gave a delightful vocal and pianoforte recital of works ranging from Caccini to Beethoven, but with Mozart as the central figure.

On the same evening the South Shields Choral Society (conductor Mr. M. Fairs) performed, with orchestra, Beethoven's 'Mount of Olives' and Coleridge-Taylor's 'Death of Minnehaha.'

The Newcastle Postal Telegraph Choral Society, under Mr. J. E. Hutchinson's direction, exhibited improved expressive qualities in Cowen's 'St. John's Eve' on March 29. Mrs. G. F. Huntley and Madame Newbold Thorpe (both formerly of this city), and Messrs. H. Beaumont and J. Coleman were the soloists. A large audience assembled at the Tyne Theatre the next night to hear the first

performance here of Tchaikovsky's dainty opera 'Eugene Onegin,' given by the Moody-Manners Opera Company.

The recent death of the Russian composer Arensky caused the inclusion of his Pianoforte trio in the programme of the Newcastle Musical Society's concert on April 6 to be of especial interest. The work was brilliantly played by Miss Page and Messrs. A. Wall and A. Proctor. Beethoven's String quintet headed the programme, and Miss Mary Wyatt sang.

A newly-formed Teachers' Musical Society gave its first concert on April 5 in the Rutherford College Hall. Gounod's 'Gallia,' Mendelssohn's '95th Psalm,' and two of Brahms's 'Marienlieder' were sung. Misses M. Wyatt, M. Hunter and B. Buckley, and Mr. G. D. Gibson were the vocalists, Miss A. Welton was the violinist, Mr. J. Gloag accompanied. Mr. W. G. Whittaker conducted.

#### MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

A good many societies finished their season's work too late to be mentioned in my last letter. The Grantham Philharmonic Society gave Rossini's 'Stabat Mater' and Spohr's 'Last Judgment,' on March 22. The principals were Miss Maggie Jacques, Miss Emily Hart, Mr. Henry Beaumont and Mr. Joseph Lycett, and Mr. H. P. Dickenson conducted.

The Derby Choral Union concluded its fortieth season on March 27 with Schubert's 'Song of Miriam' and the 'Spring' section of Haydn's 'Seasons.' The solos were taken by Miss Eva Rich, Mr. Ripley Evans and Mr. H. G. Coulson. Mr. Norman Hibbert was organist; Mr. Neville Cox, pianist; Mr. W. Daltry, leader; and Mr. Charles Hancock conducted.

The Wirksworth Choral Society finished its twenty-eighth season with a performance of 'Elijah' on March 23. The solos were undertaken by Madame Aston, Miss Gertrude Pegg, Mr. S. Mason and Mr. James Coleman, and the orchestra and chorus were conducted by Mr. Carl Ashover.

'Judas Maccabeus' was given by Long Eaton Choral Society on March 27, the principals being Madame Annie Norledge, Miss Eva Turgoose, Mr. C. W. Fredericks and Mr. R. R. Morris. Mr. George Spencer conducted, and Mr. John Munks presided at the organ.

In Nottingham a performance of 'Elijah' took place at the Canaan Church, Broad Marsh, on March 26. The soloists were Miss Gertrude Crisp, Madame Ethel Dennis, Mr. Herbert Smith and Mr. John Browning. Mr. G. H. Smith conducted a full orchestra and a chorus of over eighty voices.

Instrumental music has been represented by a return visit of Kreisler and the appearance of Creatore, but of native effort there is Miss Cantelo's last subscription concert to report, when she was assisted by the Brodsky Quartet, on March 30. To lovers of chamber music these concerts are a great treat, and this season's programmes have been specially interesting.

The students at the Nottingham University have a choir of some 200 voices, admirably trained by Professor A. Henderson. This year they gave their concert at the Mechanics' Large Hall on March 29, when the main feature of the programme was Coleridge-Taylor's 'Death of Minnehaha,' and Miss Emma Mundella's 'The Victory of Song.'

The Gedling Choral Society finished its season with Cowen's 'Rose Maiden' on April 2, when the solos were undertaken by Madame Clara Gardiner, Miss Evelyn Willcox, Mr. Alfred Clarke and Mr. Andrew Taylor. The chorus and orchestra, who did their part well, were conducted by Mr. E. M. Barber.

On April 4 the Derby Orchestral Society—an old Society now resuscitated—gave its first concert under the direction of Mr. W. Lyell-Taylor. The effectively-rendered programme comprised the 'Oberon' and 'William Tell' overtures, the 'Unfinished' symphony, first 'Peer Gynt' suite, and an Intermezzo (Walton), the last-named a local but quite worthy composition.

The Carlton (Notts) Choral Society concluded its season on April 13 with a performance of Gounod's 'Messe Solennelle,' under the direction of the Rev. F. J. Perry.



## MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The season's activities of the Sheffield Musical Union culminated in the closing days of March when, to a large audience of subscribers, Dr. Walford Davies's 'Everyman' and Dr. Cowen's 'John Gilpin' were performed under the direction of Dr. Coward. The juxtaposition of two works so widely dissimilar in scope and sentiment had been cleverly avoided by some 'buffer' pieces, which enabled the audience to descend by easy stages from the contemplation of serious issues—in 'Everyman'—to the unrestrained fun and frolic of the clever setting of 'John Gilpin.' Dr. Davies's taxing choral problems were fully solved by Dr. Coward's fine body of singers. Occasionally there were slight lapses from the Musical Union's own lofty standard, but on the whole a very impressive and, in places, a singularly beautiful performance was given. 'John Gilpin' was sung with splendid dash, conductor and choristers travelling from London to Ware and back in record time. The soloists were Miss Caroline Hatchard, Miss Lillian Hovey, Mr. A. S. Burrows and Mr. Montague Borwell.

The closing days of March also saw two excellent concerts given in South Yorkshire which claim some special notice. The Rotherham Choral Society and the Doncaster Musical Society are both fortunate in having Mr. Thomas Brameld as their conductor, and each in equal measure benefits by his enlivening enthusiasm and competent musicianship. At Rotherham the choristers of the notable Choral Society maintained their proud traditions in Coleridge-Taylor's 'Hiawatha,' of which a well-planned and artistically carried out performance was given. At Doncaster, Berlioz's 'Faust' finished a winter's hard work, and the choral enthusiasts rose to the occasion. A very spirited and in all respects an admirable performance of the trying choral portions was given. The orchestra and soloists were in each case identical, the latter consisting of Miss Ethel Lister, Mr. Alfred Heather and Mr. Charles Tree. Mr. R. Crawshaw made an excellent Brander.

The Sheffield Choral Union, which has made considerable progress under Mr. Duffell's zealous direction, gave a well-studied performance of Schubert's Mass in E flat on April 5. The choralism was expressive and the ensemble good, despite a too limited number of tenors. The soloists were Miss Alice Cooke, Miss Ethel Prescott, Mr. G. Ibberson, and Mr. Frank Milner.

Several suburban choral concerts have called attention to the excellent educational work which is being done in the training of performers and audiences in the near districts about the city. Promising choral societies at Shiregreen, conductor, Mr. J. Gregory ('St. Paul'); Hillsborough, conductor, Mr. Frank Shimeld ('Judas Maccabaeus'); Norton Lees, conductor, Mr. H. Reynolds ('King Arthur'); Beighton, conductor, Mr. Hallfield ('Last Judgment'); Penistone, conductor, Mr. Cooper ('Samson'); and Heeley, conductor, Mr. W. Chapman ('a Mendelssohn night') have proved what a valuable pioneer work is being carried on in those various centres.

Orchestral music has been well represented at the concerts of the Sheffield Philharmonic Orchestra (Schumann's second Symphony and Dr. G. J. Bennett's suite in D minor), under the conductorship of Mr. J. H. Parkes; the Sheffield Amateur Instrumental Society (Max Bruch's Violin concerto in G minor, solo Mr. C. M. Hawcroft; and ballet-music from Berlioz's 'Faust'), under Mr. Duffell, and the Ecclesfield Instrumental Society (Mr. T. Brameld).

## MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

## LEEDS.

The Leeds Philharmonic Society gave, on March 28, an exceedingly fine interpretation of Brahms's 'German Requiem.' Sir Charles Stanford showed sympathy as well as understanding in his conducting, and he brought out the nobility of the music well, the dignity of the march-like 'Behold all flesh is as the grass' being uncommonly well realized. The soloists were Miss Gleeson-White and Mr. Frederic Austin. The excellent chorus-singing was a striking testimony to Mr. Fricker's able training.

The Leeds Choral Union gave, on April 4, an interesting Handel programme including some fine choruses from 'Deborah,' 'Saul,' and 'Samson,' as well as a selection from 'Israel in Egypt.' The chorus of the Society, itself a strong one, was strengthened by contingents from Sheffield, Huddersfield, and Morley till it numbered over 650 voices, while, as the band consisted of only sixty-five performers, it was not surprising if the general effect lacked much sense of proportion. Still more doubtful, from an artistic standpoint, was the expedient of giving the duet 'The Lord is a man of war' to the whole body of 280 tenors and basses, a practice which does not show conspicuous reverence for the composer's intention. The soloists were Miss Jenny Taggart, Miss Mary Peddle (who introduced a remarkably fine contralto air from 'Semele'), Mr. Charles Saunders and Mr. John Browning. Dr. Coward conducted and secured some fine effects from his chorus.

The Municipal Concerts ended on March 31, when a Wagner programme, not for the first time, proved, by the increased audience, its superior power of attraction. Some variety was given by Schumann's Pianoforte concerto, the solo part in which was played in thoroughly musical style by Mr. Percy Richardson. The introduction to Act II. of Max Schillings' 'Ingwilde' was an interesting novelty to Leeds, and it and the Wagner pieces—notably the 'Siegfried Idyll,' which was admirably played—gave evidence of the great efficiency the orchestra has now attained under Mr. Fricker's direction. On May 27 the Symphony Society, under Mr. Arthur Grimshaw, gave a programme including Haydn's 'Clock' Symphony and Bizet's Suite 'Jeux d'enfants.' One of Spohr's duets for two violins was played by Miss Simpkin and Miss Yeates, Mr. F. G. Broughton contributed some pianoforte solos, and the vocalist was Miss L. Coward. At the Leeds Bohemian chamber concert on March 21, a pleasing novelty was afforded in the shape of a new 'Divertimento' for string quartet by Mr. Arthur Grimshaw, founded on old English folk-tunes, such as 'Death and the lady,' 'Cheshire rounds,' and 'Shropshire rounds.' Mr. Grimshaw has already shown his aptitude for this exacting type of composition, and this example is as delightful as it is musicianly. It, and quartets by Mozart and Ippolitoff-Ivanoff, were well played by Messrs. Elliott, Wright, Moxon and Bolton, who have now developed a capital ensemble. A fresh quartet party, the Rasch Quartet, made its first appearance on April 6. Schumann's Quartet in F and Beethoven's posthumous Quartet in A minor (Op. 132) formed a sufficiently ambitious programme, but the four players, Messrs. Rasch, Drake, Haigh and Giessing, are experienced musicians, and though this was their first associated performance, they played with remarkable fire and spirit, and when they have had more opportunities of playing together, should form an excellent quartet.

## OTHER TOWNS.

Both the Hull Societies have just brought the season to a close with performances of important choral works. On March 30 the Hull Harmonic Society gave, under Mr. Walter Porter's direction, Sullivan's 'Golden Legend.' Miss Gleeson-White, Miss Dewhurst, Mr. Brearley and Mr. Ivor Foster were the principals, and the chorus, though not very strong, sang well, while the orchestra, composed of Yorkshire musicians, was thoroughly satisfactory. On April 3, the Hull Vocal Society, under Dr. G. H. Smith, essayed Verdi's Requiem, together with Brahms's 'Song of Destiny'—a striking contrast of styles, but each great of its kind. Verdi's music tried the powers of the executants severely, but the chorus at least were familiar with their task. The principals were Miss Maggie Jaques, Miss Alice Lakin, Mr. H. Beaumont and Mr. Lycett.—Dr. Ely has done much for the cultivation of choral music at Scarborough, and such a performance as he directed on March 26 of Brahms's 'German Requiem,' at a concert of the Philharmonic Society, would have been impossible and almost incredible a few years back. The singers not only knew their parts, but sang them in an easy, vocal style that deprived the performance of any sense of effort. The principals—Miss Marion Richardson and Mr. Herbert Brown—were both thoroughly cultured artists, and Mr. Brown gave a really impressive interpretation of the baritone solos. The band, though not

strong enough, was otherwise efficient, and the whole performance reflected credit on the Society, and especially on its conductor.

Elgar's 'King Olaf' was given by the Keighley Musical Union on March 27, under Mr. J. B. Summerscales's conductorship. Miss D'Argo, Mr. Davis and Mr. Ivor Foster were the soloists in a generally satisfactory performance.

The York Musical Society, under Mr. T. Tertius Noble—who, by-the-way, has just been nominated Canon Pemberton's successor as conductor of the Hovingham Festival—gave a miscellaneous concert on April 3; and on March 24 Miss Edith Wehner gave a very agreeable chamber concert in York. With Miss Rhoda von Glehn she sang some charming duets, Miss Lilla von Glehn being the violinist and Mr. C. Henrich the pianist.

The Huddersfield subscription concert on March 27 was of unusual interest, Dr. Richter and the Hallé Orchestra appearing in a programme which included Beethoven's eighth Symphony, Elgar's 'In the South' and Strauss's 'Till Eulenspiegel.' Miss Maud McCarthy's playing of Saint-Saëns's Violin concerto in B minor was an interesting feature of the concert.

## Foreign Notes.

### AUGSBURG.

The first German performance of Mons. Gabriel Pierné's oratorio 'The children's crusade' (*La croisade des enfants*) took place on April 1 in the presence of the composer, who met with an enthusiastic reception. The work is considered one of the most important contributions to modern choral music, and its introduction into Germany has been hailed with genuine pleasure and appreciation. The performance of the local Oratorienverein, under Prof. W. Weber—who made the German translation and also wrote an elucidatory analysis of the music—was excellent in every respect.

### BADEN-BADEN.

At the instigation of the municipal Kurdirector, Count Vitthum, a musical festival, the first of its kind in this town, will be held here on June 9, 10 and 11. Herren Richard Strauss, Paul Hein and Musikdirektor Beines will act as conductors, while Messrs. Henri Marteau and Ferruccio Busoni will be the instrumental soloists.

### BARMEN.

A great success attended the production of a new MS. orchestral Suite (Op. 80, No. 2) by Herr Max Bruch. The work is in five movements, which are chiefly based on Swedish folk-tunes, e.g., a War-song dating from the time of Gustav Wasa (1496-1560), a Royal march of 1700, some love songs, a Dalekarlian dance, &c.

### BERLIN.

Ermanno Wolf-Ferrari's new opera 'Die vier Grobiane' was performed here for the first time on March 21—two days after its production at Munich—at the Theatre des Westens, Charlottenburg, in the presence of the composer and warmly received. In fact, its reception was in marked contrast to that which greeted the work at Munich, though the press, or at any rate the composer's admirers amongst the critics, confess to some disappointment, because the new work shows no distinct advance in the gifted German-Italian master's development.—An orchestral concert given by four young Polish composers—G. Fitelberg, Prince L. Lubomirski, L. Rósycki and K. Szymanowski—proved a great disappointment, because only the first-named, who conducted, showed sufficient talent to warrant some hopes that the young Polish School may eventually produce music worth performing and listening to.

### BORDIGHERA.

Two performances of Dvorák's 'Stabat Mater' were given in the Victoria Hall, on April 5, by the combined Choral Societies of Bordighera and San Remo, under the direction of Mr. W. H. Woodward, organist of All Saints' Church, San Remo, Italy. Dvorák's 'Stabat Mater' was also given by the San Remo Choral Society, in All Saints' Church, San Remo, on April 11. The Rev. H. Briscoe conducted.

### BRUSSELS.

'Déidamia,' a lyric-drama in four acts, founded on Alfred de Musset's 'La coupe et les lèvres' by Messrs. Lucien Solvay and François Rasse and composed by M. François Rasse, was produced at the Théâtre de la Monnaie on April 3. It is the composer's first dramatic work and his success has been both genuine and spontaneous.

### DARMSTADT.

A posthumous String quintet in F by the late gifted Bohemian composer, Miroslav Weber, was produced on March 19 by the Darmstadt String Quartet. The work is praised for its grace and charm, no less than for its excellent workmanship.

### DORTMUND.

Liszt's rarely heard oratorio 'Christus' was given at the fourth concert of the local Musikverein under Prof. Julius Janssen, and, aided by a splendid performance, created a deep impression.

### DRESDEN.

A new Symphony in C, composed by Reinhold Becker, has been produced by the Royal Orchestra under Hofkapellmeister Schuch.

### DÜSSELDORF.

The proposed performance of Elgar's 'Apostles' has had to be postponed till May 10, in consequence of Prof. Julius Butts having been temporarily incapacitated by a severe attack of influenza. He has undertaken to furnish the German translation of the new portion of the 'Apostles' which is to be produced at the forthcoming Birmingham Festival in October.

### ESSEN-ON-THE-RUHR.

The programme of this year's Tonkünstlerfest (Festival of the German General Music Society), to be held on May 24-27, will include, besides Gustav Mahler's new (sixth) two-hour Symphony, the following novelties: 'Heroic tone-poem,' by Rudolf Siegel; 'Seedrift,' for baritone solo, chorus and orchestra, by Frederick Delius; a symphony by Hermann Bischoff; a scene from an opera, 'Fallada,' by Walter Braunfels; a Violin concerto entitled 'Das Leben ein Traum' (Life a dream) by Dr. Otto Neitzel; a 'Hymn' for chorus and orchestra by Engelbert Humperdinck; a tone-poem, 'Dem Schmerz sein Recht' (To sorrow its due), by Herr Mors; and several chamber works.

### FLORENCE.

A new oratorio, 'Giuditta,' by Emilio Cianchi has been produced here with success.

### FRANKFURT-ON-MAIN.

The most important musical event of the season so far has been the sudden resignation of the conductorship of the famous museum concerts by Herr Siegmund von Hausegger, which means a great loss to our art in this music-loving place. Herr Hausegger's reasons are variously stated, and much discussion has already taken place in connection with what promises to be a *cause célèbre* of its kind. To end the matter Herr Hausegger promises to state his reasons fully and publicly in due course. The last choral concert which he conducted was devoted to Liszt's 'Saint Elizabeth,' of which a splendid performance was given, Herr Hausegger being a Liszt conductor of quite exceptional ability.—The Rühl'scher Verein—which is now conducted by Prof. Siegfried Ochs, performed no fewer than five of Bach's Church Cantatas at its last concert. It seems a special gift of Germany's foremost choir-trainer to make Bach palatable to both singers and audiences, so that even a 'heavy' programme, like the one in question, is keenly enjoyed and not merely endured for the sake of appearing 'musical.'

### GOTHA.

'La Biondinetta,' a three-act opera by the Greek composer, Spiro Samara, a pupil of Délibes and Massenet, was performed for the first time in Germany on April 11 at the local Court theatre and very favourably received. The work has, so far, only been heard at Milan, but it is also announced for presentation at the Coburg Court theatre.

## GRAZ.

Richard Strauss's opera 'Salome' is at present in rehearsal here and will be performed three times at the end of May under the direction of the composer. All seats for this trio of representations have already been sold, and to meet the demand arrangements may have to be made for further representations of a work which, repulsive though it must be to many even of the gifted composer's admirers, illustrates once more the truth of the old adage that nothing succeeds like success.

## HALLE.

The latest Symphony by Prince Heinrich XXIV. of Reuss, was lately produced privately by the band of the 36th Infantry Regiment.

## HAMBURG.

Felix Woysch's mystery, 'Totentanz' (Dance of death), achieved a brilliant success on its performance here—the first since the original production at Cologne—under the direction of the composer. There can be little doubt that 'Totentanz' is perhaps the most important German contribution to choral music produced in recent years. The libretto (by the composer) meets with as much approval as the powerful music, and the story, suggested by Holbein's famous designs, grips the audience as only such intensely solemn, mystery-laden subjects can—e.g., 'Dream of Gerontius,' 'Everyman,' &c.—The Town Council has unanimously voted 100,000 marks towards the municipal theatre orchestra and a series of good popular concerts.

## HANOVER.

Hermann Götz's delightful opera, 'The taming of the shrew,' has been revived here with much success after having been allowed to drop out of the repertoire for sixteen years.

## KARLSRUHE.

A new one-act comic-romantic opera, 'Der fahrende Schüler' (The student-errant), by Herr Edgar Istel, was produced at the Court theatre on March 24 under the direction of Kapellmeister Balling. The plot is founded on a story by Cervantes; the music is bright and merry.

## LEIPZIG.

Herren Bernhard Stavenhagen and Felix Berber gave a recital of violin and pianoforte sonatas on April 4, the programme of which consisted of Brahms's three works of this class (in G, A and D minor) and Beethoven's immortal 'Kreutzer.' The juxtaposition of Brahms's beautiful masterpieces proved especially interesting.—On April 7 the Leipziger Männerchor gave a most successful Friedrich Hegar concert. The greatest success was made with the powerful, weird 'Totenvolk' (The phantom host). Other impressive pieces were 'Ahasver's awakening,' 'Young Volker' and 'The heart of Douglas.' The veteran composer, who conducted, was enthusiastically received.—A fantastic operetta, 'Die Narrenkappe' (The fool's cap), by the English composer Mr. G. H. Clutsam, was but partly successful on its production at the Old Theatre.

## LÜBECK.

At the sixth Symphony concert a new symphonic poem, 'Memento vivere,' by Karl Ehrenberg, the second conductor at the municipal theatre of Posen, was produced and very favourably received.

## MAGDEBURG.

A one-act music-drama 'Die Brautnacht' (The bridal night), by Albert Mattausch, was produced here on April 1 and met with a favourable reception. There are only three characters in the work, viz., two brothers in love with the same woman who, as usual in dramas, marries the one she does not care for, and thus prepares the way for the tragic dénouement upon which the curtain descends, after much nerve-tearing and heart-burning, with language and music to match.

## MAYENCE.

Mr. Eugen d'Albert's comic opera 'Flauto solo,' which, since its very successful production in Prague, has met with similar good fortune in a number of other towns, was performed here for the first time on March 17. The composer was present to receive the enthusiastic plaudits of the delighted audience. The performance, conducted by Herr Emil Steinbach, was first-rate.

## MENTONE.

A successful concert was given by the Choral Society in the Windsor Palace Hotel on March 24, when Bendall's 'The Lady of Shalott' and Liza Lehmann's song-cycle 'The daisy chain' were performed. The solo vocalists were Miss Minnie Phillips, Mrs. Edith Williams, Mr. W. J. Rodda, Mr. Henry Dobson and the Rev. E. B. Brackenbury, and two violin solos were cleverly played by Signorina Fanchiotti. The concert was under the direction of Mr. C. E. de M. Leathes, organist of St. John's Church, who ably accompanied.

## MILAN.

Baron Albert Franchetti's new opera, based on d'Annunzio's drama 'Jorio's daughter,' was coldly received at its production at the Scala Theatre on March 29.—'Resurrezione,' a new opera founded on Tolstoi's 'Resurrection,' was produced at the same theatre with great success. The young composer is Signor Alfano.—Dom Lorenzo Perosi, hitherto chiefly known as the composer of a number of greatly-advertised but sadly unsuccessful oratorios, has written a symphony 'on classic lines,' which is shortly to be produced here by Signor Martucci.

## MONTE CARLO.

A great impression was produced by Anton Rubinstein's opera 'The Demon,' performed here on March 27 for the first time in France. The famous Russian bass, Schaliapine—more famous perhaps in Western Europe as the much-discussed political friend of Maxim Gorki—sang the part of the protagonist, and Miss Sigrid Arnoldson was the unfortunate heroine Tamara. Both artists were much fêted, the King of Sweden having come specially from Cap Martin to be present at the performance and to witness the triumph of the famous Swedish songstress.

## MÜNCHEN-GLADBACH.

Handel's oratorio 'Esther'—which, even in England, is scarcely ever performed—was revived (in a new edition, by Prof. F. W. Franke, of Cologne) at the last concert of the local Gesangverein 'Caecilia' conducted by Musikdirektor Hans Gelbke.

## MUNICH.

On March 19 there was produced at the Court Theatre the new comic opera 'Die vier Grobiane' (The four louts), by Signor Ermanno Wolf-Ferrari, without, however, achieving complete success.

## PARIS.

A Mozart Festival, conducted by M. Reynaldo Hahn, took place on March 23, 25 and 29 at the Nouveau-théâtre and attracted distinctly 'high-life' audiences, each of the three concerts having been under the patronage of some lady of the 'upper ten.' Madame Lilli Lehmann—her voice as fresh as ever—delighted everybody with her singing of some of Mozart's most famous airs.—Richard Strauss's 'Domestic' symphony was performed for the first time in France at the Colonne concert on March 25, under the direction of the composer, and enthusiastically received in spite of the protests of a small anti-German, or anti-Strauss minority.—A new opera, in five acts, by M. Camille Erlanger, entitled 'Aphrodite,' was produced at the Opéra-comique on March 27 and enthusiastically received. The libretto, based by M. Louis de Gramont upon a novel by Pierre Louys, deals with the most corrupt period (57 B.C.) in the history of Alexandria during the reign of Queen Berenice IV., the sister of Cleopatra. The chief characters are a sculptor, Demetrios, a courtesan, Chrysis, and a cruel, voluptuous hetæra, Bacchis. It will be readily understood that with such material to work upon both librettist and musician had opportunities for as exotic and orgiastic a series of scenes as even the Paris operatic stage has rarely seen. M. Erlanger's score contains the best he has so far offered to the public and the staging was superb in every way. Miss Mary Garden as Chrysis, M. Léon Beyle as Demetrios, and Mdlle. Friché as Bacchis were all that could be desired, and the orchestra, under M. Lagini, was first-rate.

## PRAGUE.

Spain counts for so little in the musical world just now—at any rate as regards creative genius—that the first performance in the German language of an opera by a Spaniard deserves more than a passing reference. The work in question is entitled 'Dolores,' a three-act opera after a drama by José Feliú y Codina, written and composed by the undoubtedly foremost living Spanish composer, Tomas Breton. The interesting event took place at the new German theatre here, whose director, Herr Angelo Neumann, seems to be a firm believer in Señor Breton's powers, since on two previous occasions he produced operas by the same master, viz., 'The lovers of Feruel' and 'Garin.' That was a good many years ago. Since then the composer has gradually changed his style, from that of the Wagnerian music-drama to that of the modern Italian Verismo with its freedom and explosiveness. This seems to be better suited to the subject of the new work, since it deals with a waitress for the heroine, and her four lovers, one of whom, Lazaro, a quiet, shy student of theology, kills the brutal rufian Melchior, whom the beautiful Dolores (the waitress in question) favours, though he, after a promise of marriage, is about to leave her for another charmer. The curtain falls as Lazaro, the student, is led away after confessing his crime, and after Dolores, to save her gallant and devoted young admirer, has accused herself of the deed. Breton's music—in which Spanish rhythms and other characteristics abound—is aglow with southern life and colour, and the third act especially pulsates with feverish passion, rising to frenzied outbursts of rage and despair. The composer, who, in spite of his age, conducted with youthful vigour, was received with the utmost enthusiasm.

## STUTTGART.

A great Hugo Wolf Festival, lasting five days (from October 4-8) is announced, at which, besides the opera 'Der Corregidor,' a comprehensive selection from the unfortunate master's choral, orchestral and chamber works will be performed, in addition to a large number of his beautiful songs.

## ZÜRICH.

Dr. Friedrich Hegar, the foremost Swiss composer, has retired from public life after forty years' activity as a conductor. The farewell took place on April 3 at the last of the season's concerts in the splendid Tonhalle, standing on the shores of the lake of Zürich. The public, and the orchestra which he has directed during all these years, gave him a great ovation and almost buried him under countless floral offerings deposited on the rostrum. The usual Festessen (Festival supper) followed, at which Dr. Hegar entertained his friends and admirers with reminiscences and anecdotes of his long and highly successful career.

The Morecambe Musical Festival, to be held May 9-12, retains all the commendable characteristics that have made it famous, and sustains its great interest as the leading event of its kind. In addition to the various competitions, and a performance of Roedel's cantata 'Merrie Old England,' sung by the combined choirs of children, the following works will be rendered by the Festival choir and orchestra, numbering 400 performers: 'The Pied Piper of Hamelin' (Parry), 'The Revenge' (Stanford), and 'The Pilgrimage to Kevlaar' (Humperdinck). Dr. H. Coward will conduct, and the vocalists retained are Mrs. Henry J. Wood, Mr. Webster Millar and Mr. Frederic Austin. The adjudicators are Dr. McNaught, Dr. Walford Davies, and Mr. Ivor Atkins.

Mr. Granville Bantock, owing to his increasing duties in connection with the Midland Institute and the growing demands which are now being made upon him as a composer, has felt compelled, though very reluctantly, to resign the conductorship of the Wolverhampton Festival Choral Society. An equally regrettable resignation—that of Mr. J. M. Preston, conductor of the Newcastle and Gateshead Choral Union—is referred to by our Newcastle correspondent on page 340.

The third annual conference of the Girls' School Music Union is announced to be held at the Guildhall School of Music on May 5, particulars of which will be found in our advertisement columns.

## Country and Colonial News.

## BRIEFLY SUMMARIZED.

**BARNET.**—The Choral Society gave a performance of Gounod's 'Redemption' in the Town Hall on April 3. Much credit is due to Mr. F. B. Wood, who conducted, for the excellence of the interpretation. The solo vocalists were Miss Ethel Ambrose, Miss G. Bompas, Mr. Bennet Griffin, Mr. John Barnes and Mr. Ernest White. The singing of the choristers from Holy Trinity Church, Lyonsdown, as the Celestial Choir, deserves recognition.

**BLACKBURN.**—Elgar's 'Dream of Gerontius' was given for the first time here, in the Exchange Hall, on April 6, with great success, by the St. Cecilia and Vocal Union. The choir of 200 voices sang throughout with precision and intelligence. The orchestra of sixty performers, selected from Hallé's Band—acquired themselves admirably. The solo vocalists were Miss Edna Thornton, Mr. John Coates and Mr. Joseph Lycett. Dr. E. C. Birstow conducted.

**BRIGHTON.**—The Sacred Harmonic Society gave a performance of Mozart's 'Requiem' and Rossini's 'Stabat Mater' on March 29. The choir, especially as regards the male voices, sang with fine tone and much spirit, and the solo vocalists were Miss Kate Cherry, Madame Edith Hands, Mr. James Davis and Mr. Harry Dearth, all being excellent. Mr. Robert Taylor conducted.

**BROMLEY (KENT).**—The Musical Society gave its fourth concert this season on April 3 at the Drill Hall, when Sonnerell's ode 'The forsaken merman,' W. H. Speer's cantata 'The jackdaw of Rheims,' and the chorus 'The challenge of Thor' (Elgar), were performed by the choir and orchestra of over 150 members. The orchestra also played the overtures to Ambroise Thomas's 'Mignon' and Smetana's 'The bartered bride,' and Schubert's 'Rosamunde' *Entr'acte*. Mr. F. Lewis Thomas conducted.

**BURRY PORT (S. WALES).**—Beethoven's 'Mount of Olives,' with a miscellaneous selection, was performed by the Jerusalem Chapel Choir on April 3. The choir consisted of 180 voices, and there was an efficient orchestra, led by Mr. W. F. Hulley. The solo vocalists were Miss Ethel Lister, Mr. John Bardsley and Mr. David Brazell. Mr. W. T. Roberts acted as organist and accompanist, and Mr. Frank King was the conductor.

**CARDIFF.**—A successful performance of Lee Williams's 'Last night at Bethany' was given by the Clare Gardens Wesleyan Choir on Good Friday evening, assisted by a small orchestra. Misses Kitty Mathias and C. Hambly, Messrs. Harry Morgan and J. W. Griffiths were the soloists. The organist of the church, Mr. T. Diamond, conducted.

**CHELMSFORD.**—The Musical Society brought its twenty-fourth season to a successful close on March 27, by an admirable performance of Mozart's 'Requiem Mass' and Part 2 of Handel's 'Messiah.' The chorus-singing was excellent. The soloists were Miss Dorothy Purser, Miss Amy Crosland, Mr. Sidwell Jones and Mr. Thomas Abel. The orchestra was led by Mr. G. Wilby, and Mr. F. R. Frye conducted.

**CONNAH'S QUAY (FLINTSHIRE).**—The Connah's Quay Choral Society gave its first performance of oratorio in the Drill Hall on April 11, with Gounod's 'Redemption,' the choruses being rendered with excellent spirit and precision. The solos were sung by Mr. Alfred Greenwood, Mr. A. M. Proctor, and Miss Ada Roberts; Miss I. Prince and Miss A. Morris taking part in the trios. The orchestra (led by Mr. Horace Haselden) included members of the Richter Orchestra and the Liverpool Symphony Orchestra, the general body of strings consisting of amateurs of the district. Mr. C. Lewis-Jones conducted.

**DOVER.**—The sacred cantata 'Olivet to Calvary,' by J. H. Maunder, was sung by the College Chapel Choir on April 7 with marked success, under the direction of the Rev. A. H. Stevens, who also played the organ accompaniments.

**EASTBOURNE.**—A concert in aid of the Deputy Mayor's Cottage Homes Scheme was given at the Town Hall on April 4 by Miss Mina Hudson's Ladies' Choir. The programme included Orlando Morgan's cantata 'The legend of Eloisa,' of which the composer conducted an excellent performance.

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**GRAHAMSTOWN.**—The second season of the Orchestral Society opened successfully on March 8 in the Town Hall, when the performance included the 'Athalie' march, Elvey's Gavotte, Cowen's 'Graceful Dance' and the overture to 'Figaro.' The soloists were Madame Marie Dona Lloyd, Mr. Philip Sangster and Mr. Bernard Streatfield (vocalists), Mrs. Bernard Streatfield (violin), and Miss W. Deane (pianoforte), who played Beethoven's 'Funeral March on the death of a hero,' the concert being given on the eve of the unveiling of a memorial to those who fell in the late war.—On March 9 a concert was given by the Grahamstown Symphony Orchestra, the selections including Costa's march 'Eli,' German's 'Nell Gwyn Dances' and Haydn's 'Surprise' symphony. Violin solos were given by the conductor, Mr. E. A. Abbott, and pianoforte solos by Mr. Hubert Sallmann. The solo vocalists were Miss Ethel Collings, Mrs. M. Dower, Mr. C. Steward and Mr. W. A. Jeanes.

**GRIMSBY.**—The Philharmonic Society's second concert this season took place in the Town Hall on March 27, when Sullivan's 'Golden Legend' was performed under the direction of Mr. Walter Porter.

**HARROGATE.**—Maunders' cantata 'Olivet to Calvary' was sung at the Presbyterian Church on April 8 (Palm Sunday), under the direction of Mr. J. Adelberg Lawson, organist and choirmaster of the church, who presided at the organ.

**HARTHILL (YORKS.)**—On Good Friday evening the parish church choir gave a performance of Gounod's 'Redemption' (Part 1), the solo parts being taken by members of the choir. The choruses were sung with precision and brightness of tone throughout, and Mr. Arthur Harvey, organist and choirmaster of the church, accompanied.

**ILKLEY.**—Elgar's 'King Olaf' was the principal feature in the programme of the Vocal Society's concert given in the Lecture Hall on March 29. The choir sang with much spirit and good expression, and were well supported by an efficient orchestra. The solo vocalists were Miss Nellie Judson, Mr. Henry Brearley and Mr. John Browning; and Mr. A. T. Akeroyd was a very able conductor.

**INVERNESS.**—Sir Hubert Parry's 'Pied Piper of Hamelin' was given by the Philharmonic Choral-Orchestral Society on March 30, in the Music Hall. The chorus fairly revelled in the work; Mr. Robert Burnett and Mr. H. Tyhurst were the solo vocalists. The music greatly pleased the large audience. Mr. F. L. Willgoose led the orchestra, and Mr. F. W. Whitehead conducted.

**IPSWICH.**—An excellent rendering of Mendelssohn's 'Elijah' was given on Good Friday in the Social Settlement Hall, under the able conductorship of Mr. G. King-Smith. The soloists were Miss Eva Hart, Miss Marie Stiven, Mr. Vivian Bennetts and Mr. Graham Smart. Mr. Smart's interpretation of the part of the Prophet was particularly good, and the well-balanced choir of 180 voices acquitted themselves admirably. The accompanists were: organ (Mr. W. J. Wightman), several brass instrumentalists and drums, while Mr. Barrington Hunnibell played the violoncello obbligato in the air 'It is enough.'

**KIRKCALDY.**—The fortieth season of the Musical Society was brought to a close by a very successful performance of Handel's 'Israel in Egypt,' on March 21. The solo vocalists were Madame Clementine de Vere, Miss Marion Richardson, Miss Gertrude Lonsdale and Mr. Charles Saunders. The accompaniments were played by an orchestra under the leadership of Mr. W. H. Cole. Mr. James Gray presided at the organ, and Mr. Charles M. Cowe conducted.

**LEAMINGTON.**—The Madrigal Society gave a concert in the Town Hall on March 28, when the selection of part-music included 'The Cavaliers' (Clutsam), 'Lady, see on every side' (Marenzio), 'If I had but two little wings' (Parry), 'The dawn of song' (Dr. E. C. Bairstow), two Irish airs arranged by the conductor, and two humorous choral songs, 'The little drummer' (Kappey) and 'Lilian' (Waddington). Arensky's Trio (Op. 32) for violin, violoncello and pianoforte, was played by Messrs. T. H. Smith, Percy Hall and E. Roberts West, the last-named being the conductor of the concert.

**LEAVESDEN.**—The Woodside Choral Society gave a concert in the Asylum on April 3, the chief item being J. H. Maunders' 'Olivet to Calvary.' Madame Hayes,

Madame Davis, Messrs. J. H. Parish and E. H. Slade were the soloists. The choir sang in a manner which reflected great credit upon themselves and their conductor (Rev. A. Clark). The concert was repeated next evening to the inmates.

**LEIGHTON BUZZARD.**—Mendelssohn's 'St. Paul' was performed in the Corn Exchange on April 19 by the Leighton and Linslade Musical Society. The solo vocalists were Miss Florence Griffiths, Mr. Henry Beaumont and Mr. Charles Griffiths. Mr. R. Richardson-Jones conducted.

**LEITCHWORTH GARDEN-CITY (HERTS.)**—A successful concert was given in the Howard Memorial Hall (opened for the first time that afternoon) on Saturday evening, March 31, by the newly-formed Garden City Choral Society (assisted by a small orchestra), under the able conductorship of Miss Margaret Fowles. Mendelssohn's 'As the hart pants,' with Miss Constance Morphy in the solo part, was the main feature of the programme. The Choral Society also contributed two part-songs by Elgar, 'Weary wind of the west' and 'A Spanish serenade.' The other vocalists who appeared were Miss Jessie Atkinson and Mr. Barry Parker, and Mr. Blake contributed a violoncello solo.

**LOCKWOOD.**—The Musical Society gave a good performance of Rossini's 'Stabat Mater' and Cowen's 'St. John's Eve' on April 3. The soloists were Madame Sadler Fogg, Madame Rina Robinson, Mr. Fred Fallas and Mr. William Riley. Dr. A. Eaglefield Hull conducted.

**NEWCASTLE-UPON-TYNE.**—Mr. Lee Williams's sacred cantata 'Gethsemane' was performed in St. Andrew's Church on April 13. The choir sang with much intelligence, and Mr. Oswald, who directed the work, presided at the organ.

**PONTARDAWE.**—Two performances of Handel's 'Jephtha' were given on April 13 and 14 by the Tabernacle Congregational Chapel Choir. The solo vocalists were Miss Marion Squire, Miss Rachel Thomas, Mr. Merlyn Davies and Mr. H. Bowen. The orchestra was led by Mr. W. F. Hulley, and the work was excellently rendered under the direction of Mr. James Davies.

**SOUTHPORT.**—The Choral Society gave its last concert of the season on April 3, in the Cambridge Hall. The programme included Coleridge-Taylor's 'Hiawatha's departure,' Brahms's 'Song of destiny,' Beethoven's 'Leonora' overture (No. 3) and Tchaikovsky's 'Pathetic' symphony. The principal vocalists were Miss Ida Kahn, Mr. Walter Lawley and Mr. Herbert Brown. Mr. J. C. Clarke conducted an excellent performance.

**SWANSEA.**—The newly-formed Orpheus Choral Society gave its first concert on April 9, when Coleridge-Taylor's 'Scenes from Hiawatha' was given in its entirety. The soloists were Miss Gleeson-White, Mr. Lloyd Chandos and Mr. Ivor Foster. The well-balanced choir consisted of about 175 voices, and together with the orchestra was deserving of high praise. The whole performance was in the experienced hands of Mr. Donald W. Lott. This Society, it is interesting to know, has specially in view 'the study and performance of modern works.' In this respect it turns aside from the well-trodden paths of Welsh choral bodies generally.

**THIRSK.**—Mozart's 'Requiem' was performed by the Choral Society in the parish church on April 5. The solo vocalists were Miss Emily Waddington, Mr. C. D. Sproule, Mr. A. Monaghan and Mr. J. W. Senior. Mr. C. H. Moody, organist of Ripon Cathedral, presided at the organ, and the pianoforte and tympani were played by Miss F. Wright and Mr. J. J. Chard respectively. Mr. A. J. Todd, organist and choirmaster of the parish church, conducted.

**WEST HOUGHTON.**—On the evening of Good Friday the choir of the parish church rendered Maunders' cantata 'Olivet to Calvary.' The organist and choirmaster, Mr. R. W. Brown, accompanied.

**WITHAM.**—Mendelssohn's 'St. Paul' was performed by the Musical Society on March 27 with much success. The band and chorus numbered about eighty, and the solo vocalists were Miss Bessie Cartwright, Miss Isabel Clear, Mr. Leonard Wright and Mr. W. H. Bullock. Mr. N. Linley Howlett conducted.

## Answers to Correspondents.

**MILICENT.**—(1) The literal meaning of 'portamento' is 'carrying, bearing.' In regard to its application to music, we give two definitions by trustworthy authorities: 'A "carrying" of the voice from one note to another. It is the highest perfection of *legato*. The word is chiefly used in connection with singing, but is also applicable to the playing of wind and bow-stringed instruments' (Niecks). 'A lifting of the voice, or gliding from one note to another' (Stainer and Barrett). (2) No, but he is on our list.

**J. M.**—The song mentioned by Carlyle in his 'French Revolution' (vol. i., bk. 7), is 'O Richard, O mon Roi, l'univers t'abandonne.' It is by Grétry, and from the finest of all his works, ('Richard cœur de Lion'), produced on October 21, 1784. This particular air has obtained historic importance in that it was sung at Versailles on October 1, 1789.

**C. R. S.**—From inquiries we have made it seems that the seat in the Royal Albert Hall to which you refer is of the value of 'about £25,' the sum you mention as being offered. This may appear to you a small amount, but as it is a *single* seat it is not a very marketable article, as no one, unless he or she were a confirmed bachelor or a deep-dyed spinster, would think of buying a resting-place of so lonesome a nature.

**J. G.**—In order to obtain some idea of the value of your Stainer violin you should submit it to such reliable experts as Messrs. W. E. Hill & Sons, New Bond Street, who, in return for a fee, would put a price upon your treasure. The damaged neck, and the necessity for a new one, will, of course, be taken into account, though we hope it is hardly a case of neck or nothing.

**STUDENT.**—(1) The price of Tchaikovsky's opera 'Eugene Onegin' (vocal score) is 20s.: it can be obtained from Messrs. Novello. (2) Shortly before the approaching Birmingham Festival, when the price will be made known. (3) Yes, Bach's church cantata 'The Sages of Sheba' does contain a bass solo, and moreover a very fine one, 'God of Ophir is but vain,' preceded by an equally fine recitative.

**W. J. P.**—There is no book that exactly corresponds to Mr. Lightwood's 'Hymn-tunes and their story'; but you might consult 'Studies in Worship-music' (first series), by J. S. Curwen (Curwen); 'Scottish Church Music,' by James Love (Blackwood); and 'The Music of the Church Hymnary,' by William Cowan and James Love (Frowde).

**A. K.**—For information concerning 'Bells and their musical characteristics,' see two interesting and informing papers read before the Musical Association on December 10, 1901, and January 10, 1905, respectively entitled 'Bells and bell tones' and 'Carillons': they are printed in the Proceedings of the Musical Association.

**J. A.**—Without giving a detailed opinion on your poem, we prefer 'to wipe a tear' to 'to calm a tear,' that being a more natural method; though, as an angel removes this lachrymal fluid, the poet may claim full licence, regardless of the criterion of everyday life.

**A. A.**—In the absence of any dictionary—manuscript or printed—of musical jokes, it is impossible to say whether anyone has used the adjective 'bath-etic' as applied to the 'Sinfonia Domestica.'

**HILTON.**—'The easiest exam. to pass to allow the wearing of a hood?' We give it up. Things have come to a pretty pass if a pretty hood is the be-all and end-all of an examination.

**GLEEMAN.**—We cannot trace the publication of the three male-voice glees you mention—at least not in any accessible form. Perhaps Messrs. Novello may be disposed to issue them.

**G. N.**—Why not write to the composer—addressing him care of his publishers—as to the progressions in the chorus to which you refer?

**H. M.**—'The Chord' ceased to exist (or vibrate), after a brief existence, six years ago. Inquiries made at the time elicited the answer that it had become a *lost* chord.

**ANXIOUS.**—In order to free you from anxiety you had better inquire of the publishers of the poems as to whether they are copyright or not.

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Part-Song: 'Come, May, with all thy flowers.'—By F. H. Cowen

*TWO Extra Supplements are given with this number:*

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2. Part-Song: 'Mopsa.' By C. Lee Williams.

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## THE MUSICAL TIMES.

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## EVENING STANDARD.

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## DAILY NEWS.

A second set of "Four Old English Dances" by the Society's conductor proved welcome enough music in its way. One variation—No. 4—in the fourth and final movement perhaps pleased me more than anything else in the score.

## THE DAILY CHRONICLE.

These attractive pieces merit popularity.

## SUNDAY TIMES.

All four are characteristically melodious and graceful in style, but the greater favour was rightly accorded to the "Lovers' Minuet" and the "Old Dance with Variations." The former is directed to be played somewhat slower than the ordinary minuet—probably the lovers were sitting it out in a quiet corner—and is informed with a very delicate romance, while the variations in the final number are extremely clever and interesting.

## WESTERN DAILY PRESS.

The present suite is in his happiest manner, and he has admirably reflected some of those measures which delighted past generations of English people. The "Maypole Dance," blithe and fresh, the "Peasants' Dance," sturdy and solid, relieved by the elegant and refined "Minuet d'Amour," are all in their way attractive, and the "Old Dance with variations" brings the suite to a capital termination. In its present form the work will certainly meet with wide acceptance.

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## GLASGOW HERALD.

They should please popular audiences all over the country.

## GLASGOW NEWS.

The four numbers of this Suite exhibit Dr. Cowen's talents at their best. The music is charming, the instrumentation exceedingly skilful and effective, the rhythms stimulating, and the composition as a whole admirable in its invention and technical characteristics. "The Lovers' Minuet" was quickly recognised by the audience as an exquisite thing, and imperatively encored.

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COME, REDEEMER OF OUR RACE - - -	<i>Nun komm, der Heiden Heiland.</i>
FROM DEPTHS OF WOE I CALL ON THEE -	<i>Aus tiefer Noth schrei' ich zu Dir.</i>
GOD GOETH UP WITH SHOUTING - - -	<i>Gott führet auf mit Jauchzen.</i>
GOD SO LOVED THE WORLD - - - - -	<i>Also hat Gott die Welt geliebt.</i>
GOD'S TIME IS THE BEST - - - - -	<i>Gottes Zeit ist die allerbeste Zeit.</i>
HOW BRIGHTLY SHINES - - - - -	<i>Wie schön leuchtet.</i>
IF THOU BUT SUFF'REST GOD TO GUIDE THEE	<i>Wer nur den lieben Gott lässt walten.</i>
JESUS, NOW WILL WE PRAISE THEE - -	<i>Jesu, nun sei gepreiset.</i>
JESUS SLEEPS, WHAT HOPE REMAINETH? -	<i>Jesus schläft, was soll ich hoffen?</i>
MY SPIRIT WAS IN HEAVINESS - - - -	<i>Ich hatte viel Bekümmerniss.</i>
O LIGHT EVERLASTING - - - - -	<i>O ewiges Feuer.</i>
O TEACH ME, LORD, MY DAYS TO NUMBER	<i>Wer weiss wie nahe mir mein Ende?</i>
PRAISE OUR GOD WHO REIGNS IN HEAVEN	<i>Lobet Gott in seinen Reichen.</i>
PRAISE THOU THE LORD, JERUSALEM - -	<i>Preise, Jerusalem, den Herrn.</i>
SLEEPERS, WAKE! - - - - -	<i>Wachet auf.</i>
STRIKE, THOU HOUR SO LONG EXPECTED -	<i>Schlage doch.</i>
THE LORD IS A SUN AND SHIELD - - -	<i>Gott, der Herr, ist Sonn' und Schild.</i>
THE LORD IS MY SHEPHERD - - - - -	<i>Der Herr ist mein getreuer Hirt.</i>
THERE IS NOUGHT OF SOUNDNESS IN ALL	
MY BODY - - - - -	<i>Es ist nichts Gesundes an meinem Leibe.</i>
THE SAGES OF SHEBA - - - - -	<i>Sie werden aus Saba Alle kommen.</i>
THOU GUIDE OF ISRAEL - - - - -	<i>Du Hirte Israel, höre.</i>
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319 Light of my soul. Madrigal (S.A.T.B.B.)	3d.
320 Lay a garland. Madrigal for 8 voices	3d.
321 Summer is y-come-ing in (S.A.T.B.B.)	2d.
322 Why should the Cuckoo's tuneless note. Madrigal (S.A.T.B.B.)	3d.
323 Why weep, alas! my lady love. Madrigal (S.A.T.B.B.)	2d.
324 There is a paradise on earth (A.T.B.B.)	3d.
325 O! all ye ladies fair and true	2d.
326 War Song of the Norman Baron Taillefer	2d.
327 Why do the roses. Madrigal	2d.
328 Sweet as a flower in May. Madrigal	2d.
329 The praise of good wine (T.T.B.B.)	2d.
330 The Watchman's Song (T.T.B.B.)	2d.
331 The Waters of Elle (S.A.T.B.B.)	2d.
332 No! no! Nigella. For Double Choir	2d.
333 Sir Patrick Spens. In to parts	4d.

## VOL. XII.—ROBERT FRANZ.

334 Already snow has fallen	14d.
335 At parting	14d.
336 The fairest time	14d.
337 Spring's faith	14d.
338 May Song	14d.
339 A morning walk	3d.

### FRANZ ABT.

340 Home that I love	3d.
341 Eventide	14d.
342 O thou world so fair	14d.
343 Spring's awaking	14d.
344 Night Song	14d.
345 Evening glow on the woods	3d.

## VOL. XIII. (continued).

### F. HENSEL, *nee* MENDELSSOHN.

346 Dost thou hear the trees	14d.
347 The unknown land	3d.
348 In Autumn	14d.
349 Morning greeting	3d.
350 The woodland valley	14d.
351 When woods are glowing	3d.

### A. C. MACKENZIE.

352 How I love the festive boy	3d.
353 Autumn	14d.
354 When Spring	14d.
355 The day of love	3d.
356 The stars are with the voyager	14d.

### E. PROUT.

357 Hail to the chief	4d.
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### J. L. HATTON.

358 At the coming of the Spring	3d.
359 Calm night	3d.
360 Come, live with me	3d.
361 Echo's last word	14d.
362 He that hath a pleasant face	3d.
363 Keep time, keep time	3d.
364 the peaceful shades	14d.
365 Not for me the lark is singing	3d.

## VOL. XIII.

### J. L. Hatton

366 Spring, the sweet Spring	3d.
367 Take heart	3d.
368 The fishing boat	14d.
369 The lark	3d.
370 The moon shone calmly bright	3d.
371 The reproach	14d.
372 The swing	3d.
373 The wrecked hope	3d.
374 Twilight	14d.
375 Twilight now is round us	3d.
376 What is got by sighing?	3d.
377 Where shall the lover rest	14d.
378 Night	3d. Gounod
379 The dawn of day	3d. S. Reay
380 The calm of the sea	3d. H. Hiles
381 The wreck of the Hesperus	3d.
382 Uncertain light	3d. Schumann
383 Confidence. Double Chorus	3d.
384 The Dream	14d.
385 The Boat	3d.
386 Spring's approach. Seymour Egerton	3d.
387 Wild rose	3d.
388 In the woods	3d.
389 The rose and the soul	14d.
390 Adieu to the woods	3d.
391 King Winter	3d.
392 The Miller	3d. G. A. Macfarren

## VOL. XIV.

393 At first the mountain rill Macfarren	3d.
394 All is still	3d.
395 Sleep! the bird is in its nest J. Barnby	3d.
396 Hushed in death	3d. H. Hiles
397 Evening (It is the hour) Hy. Leslie	14d.
398 Now the bright morning star	3d.
399 Boat Song (Hail to the chief)	3d.
400 The triumph of Death C. Holland	3d.
401 Now the bright morning star	3d. S. Reay
402 The bright-haired morn	3d.
403 Red o'er the forest	3d.
404 Sweet is the breath of early morn	3d.
405 Where wavelets rippled	3d. Ciro Pinsuti
406 We'll gaily sing and play	3d.
407 Gently falls the evening shade	3d. Marenzio
408 Lilies white, crimson roses (5 v.)	3d.
409 The shepherd's pipes (5 v.)	3d.
410 Spring returns (5 v.)	3d.
411 See where with rapid bound (6 v.)	3d.
412 Those dainty daffodils (5 v.) Morley	3d.
413 Dainty, fine, sweet nymph	3d.
414 Shoot, false love, I care not	3d.
415 O say what nymph (6 v.) Palestrina	3d.

## VOL. XV.

416 Ye singers all H. Waelrent	3d.
417 Now lie on love G. A. Macfarren	2d.
418 Winds of Autumn! Chas. Oberthur	2d.
419 Softly fall the shades E. Silas	2d.
420 Love me little, love me long L. Wilson	2d.
421 Shall I tell you whom I love Wesley	3d.
422 It was a lover and his lass J. Booth	3d.
423 Love's question and reply J. B. Grant	2d.
424 Hence, loathed melancholy (5 v.) Lahee	2d.
425 Evening Song E. M. Hill	3d.
426 Welcome dawn of summer's day	3d.
427 Charge of the Light Brigade Hecht	4d.
428 There is beauty on the mountain Goss	2d.
429 O my sweet Mary (5 v.)	3d.
430 Lo, where the rosy-bosom'd hours	3d.
431 Her eyes the glow-worm	3d.
432 The bells of St. Michael's Tower (S.A.T.B.B.) Knvyett and Stewart	3d.
433 The Cruiskeen Lawn (5 v.)	3d.
434 The wine cup is circling in Almhinn's Hall (S.A.T.B.B.B.) Sir R.P. Stewart	3d.

## MOPSA

FOUR-PART SONG

THE WORDS, FROM THE GREEK, BY THOMAS MOORE (1779—1852)

THE MUSIC COMPOSED BY

C. LEE WILLIAMS.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Allegretto moderato.*

SOPRANO. *mf* My Mop - sa is lit - tle, my Mop - sa is brown, But her cheek is as *p*

ALTO. *mf* My Mop - sa is lit - tle, my Mop - sa is brown, But her cheek is as *p*

TENOR. *mf* My Mop - sa is lit - tle, my Mop - sa is brown, But her cheek is as *p*

BASS. *mf* My Mop - sa is lit - tle, my Mop - sa is brown, But her cheek is as *p*

(For practice only.) *mf* *p*

*Allegretto moderato.*

smooth as the peach's soft down, And for blush-ing no rose can come near her, for *p*

smooth as the peach's soft down, And for blush-ing no rose can come near her, for *p*

smooth as the peach's soft down, And for blush-ing no rose can come near her, for *p*

smooth as the peach's soft down, And for blush-ing no rose can come near her, for *p*

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MOPSA.

blush-ing no rose can come near her: In short she has wo-ven such

blush-ing no rose can come near her: In short she has wo-ven such

blush-ing no rose can come near her: In shor she has wo-ven such

blush-ing no rose can come near her: In short she has wo-ven such

nets round my heart, That I ne'er from my dear lit-tle Mop-sa can part- Un-

nets round my heart, That I ne'er from my dear lit-tle Mop-sa can part- Un-

nets round my heart, That I ne'er from my dear lit-tle Mop-sa can part- Un-

nets round my heart, That I ne'er from my dear lit-tle Mop-sa can part- Un-

less I can find one that's dear-er. Her voice hath a mu-sic that

less I can find one that's dear-er. Her voice hath a mu-sic that

less I can find one that's dear-er. Her voice hath a mu-sic that

less I can find one that's dear-er. Her voice hath a mu-sic that



# MOPSA.

dwells on the ear, And her eye from its orb gives a day-light so clear, That I'm  
dwells on the ear, And her eye from its orb gives a day-light so clear, That I'm  
dwells on the ear, And her eye from its orb gives a day-light so clear, That I'm  
dwells on the ear, And her eye from its orb gives a day-light so clear, That I'm

daz-zled when - ev - er I meet her, I'm daz-zled when - ev - er I meet  
daz-zled when - ev - er I meet her, I'm daz-zled when - ev - er I meet  
daz-zled when - ev - er I meet her, I'm daz-zled when - ev - er I meet  
daz-zled when - ev - er I meet her, I'm daz-zled when - ev - er I meet

her! Her ring-lets so cur-ly are Cu-pid's own net, And her lips, oh! their  
her! Her ring-lets so cur-ly are Cu-pid's own net, And her lips, oh! their  
her! Her ring-lets so cur-ly are Cu-pid's own net, And her lips, oh! their  
her! Her ring-lets so cur-ly are Cu-pid's own net, And her lips, oh! their

MOPSA.

*Vivace.*

sweet-ness I ne'er shall for - get - Till I light up - on lips that are sweet - er.

sweet-ness I ne'er shall for - get - Till I light up - on lips that are sweet - er.

sweet-ness I ne'er shall for - get - Till I light up - on lips that are sweet - er.

sweet-ness I ne'er shall for - get - Till I light up - on lips that are sweet - er.

*f* *pp*

*Andante con espress.*

*mf* But 'tis not her beau - ty that charms me a - lone, 'Tis her mind, 'tis her

*mf* But 'tis not her beau - ty that charms me a - lone, 'Tis her mind, 'tis her

*mf* But 'tis not her beau - ty that charms me a - lone, 'Tis her mind, 'tis her

*mf* But 'tis not her beau - ty that charms me a - lone, 'Tis her mind, 'tis her

*mf* But 'tis not her beau - ty that charms me a - lone, 'Tis her mind, 'tis her

*mf* *p*

*Andante con espress.*

*mf* language whose el - oquent tone From the depths of the grave could re - vive one. In

*mf* language whose el - oquent tone From the depths of the grave could re - vive one. In

*mf* language whose el - oquent tone From the depths of the grave could re - vive one. In

*mf* language whose el - oquent tone From the depths of the grave could re - vive one. In

*mf* *p*

MOPSA.

*rall.* *Slower.*

short here I swear that if death were her doom, I would in - stant-ly join my dead

*rall.* *Slower.*

short here I swear that if death were her doom, I would in - stant-ly join my dead

*rall.* *Slower.*

short here I swear that if death were her doom, I would in - stant-ly join my dead

*rall.* *Slower.*

short here I swear that if death were her doom, I would in - stant-ly join my dead

*p>pp* *Vivace.*

love in her tomb— Un - less I could meet with a live one.

*p>pp* *Vivace.*

love in her tomb— Un - less I could meet with a live one.

*p>pp* *Vivace.*

love in her tomb— Un - less I could meet with a live one.

*p>pp* *Vivace.*

love in her tomb— Un - less I could meet with a live one.

# NOVELLO'S PART-SONG BOOK (continued).

## VOL. XV. (continued).

435	Ye mariners of England	H. Pierson	3d.
436	The Vesper Hymn	Beethoven	ad.
437	What though sorrow	Naumann	ad.
438	The Swallows	Pohlentz	ad.
439	Hope and Faith	Weber	ad.
440	Hark, hark, the Lark	Kücken	ad.
441	A walk at dawn	Gade	3d.

## VOL. XVI.

442	Winter days	A. J. Caldicott	4d.
443	Homeward	Henry Leslie	4d.
444	To sea! the calm is o'er	(S.S.A.T.B.) F. A. Marshall	ad.
445	Rest hath come	"	ad.
446	Hymn to the Moon	Joniah Booth	ad.
447	The Brook	C. G. Reissiger	3d.
448	The Secret	"	3d.
449	Is it to odours sweet	R. Müller	3d.
450	On the water	R. de Cury	3d.
451	The Water-lily	N. W. Gade	3d.
452	There's one that I love	F. Kücken	3d.
453	The trees are all budding	"	3d.
454	There sings a bird	Franz Abt	3d.
455	O world! thou art so wondrous fair	(s. solo and T.T.B.B.) Dr. Hiller	ad.
456	Winter Song	H. Dorn	3d.
457	The arrow and the song	W. Hay	3d.
458	Kings and Queens	Ciro Pinsuti	3d.
459	Would you ask my heart?	"	3d.
460	The Rhine Raft Song	"	3d.
461	The Silent Tide	"	3d.
462	The April time	"	3d.
463	The Song to Pan	"	3d.
464	Autumn is come again	F. Corder	3d.
465	My love beyond the sea	F. H. Simms	3d.
466	Lord Ullin's Daughter	Prescott	1d.
467	Slow, slow, fresh fount	(S.S.A.T.B.) Dr. Walmisley	3d.

## VOL. XVII.

468	Song of the Wind	Gertrude Hine	4d.
469	Gentle winds	J. T. Musgrave	4d.
470	The Curfew	Oliver King	2d.
471	Waken, lords and ladies	Gay E. Louis	4d.
472	Tell me where is fancy bred	Pinsuti	3d.
473	Hymn to Cynthia	B. Tours	3d.
474	Two lovers	E. Hecht	4d.
475	'Tis twilight's holy hour	Clippingdale	3d.
476	Oh, I wish I were a swallow	O. Wagner	3d.
477	Slumber on, Baby dear	Oliver King	3d.
478	Allen-a-Dale	C. H. Lloyd	4d.
479	The sweet spring	F. E. Gladstone	3d.
480	Rustic coquette	F. Champneys	3d.
481	Pack clouds away	C. H. Lloyd	3d.
482	A chafar's wedding	L. Lewandowski	6d.
483	Joy in spring	J. Raff	3d.
484	Ave Maria	"	3d.
485	And then no more	"	3d.
486	This day, in wealth of light	"	3d.
487	Starlit is night-time	"	3d.
488	In the moonlight	"	3d.
489	Silent happiness	"	3d.
490	Snowdrops	"	3d.
491	May-day	"	3d.
492	Good-night from the Rhine	"	3d.
493	Evening	G. C. Martin	2d.
494	O, too cruel fair	W. S. Rockstro	4d.

## VOL. XVIII.

495	The Miller's wooing	E. Fanning	6d.
496	When twilight dews	J. L. Gregory	ad.
497	The East Indian	"	ad.
498	When at Corinna's eyes	C. H. Lloyd	3d.
499	I love my love	G. B. Allen	ad.
500	The Troubadour	H. Leslie	ad.
501	The Lass of Richmond Hill	"	ad.
502	In this hour of softened	C. Pinsuti	4d.
503	The sea hath its pearls	"	4d.
504	Ye gallant men of England	E. Hecht	3d.
505	The Moorland Witch	E. Hecht	3d.
506	It was a lover and his lass	J. Barnby	3d.
507	Come live with me Sir Wm.	Bennett	1d.
508	Looking for Spring	C. H. Lloyd	3d.
509	Tell me not, in mournful	C. Pinsuti	3d.
510	There is music by the River	"	3d.
511	O sunny beam	R. Schumann	ad.
512	O red, red rose	"	ad.
513	Wanderer's Song	"	ad.
514	Evening Song	"	ad.
515	Ah! woe is me	H. Lahee	4d.
516	Sweet evening hour	S. Reay	3d.
517	Fair land, we greet thee	Ciro Pinsuti	4d.
518	Rise, Fair Goddess	H. Smart	3d.
519	A garland for our fairest	J. L. Hatton	3d.
520	Around the maypole tripping	Hatton	3d.
521	The boatman's good night	F. Schira	3d.
522	The Serenade	J. Brahms	2d.
523	Vineta	"	3d.
524	The dirge of Darhula	"	4d.
525	As I saw fair Clara	F. Corder	3d.
526	Up! up! ye dromedaries	W. Rendall	3d.
527	If I love be dead	C. Wood	4d.
528	The Norse Queen's gift	W. Hay	3d.
529	Cavalry Song	C. A. Macrone	3d.
530	The winds that waft Vincent	Wallace	2d.
531	Corin for Cleora dying	"	3d.

## VOL. XVIII. (continued).

532	Madeleine	J. L. Roedel	3d.
533	Earth, with its troubled voices	Costa	3d.
534	Music, when soft voices die	A. King	4d.
535	The days of long ago	B. Tours	3d.
536	The present; or, the bag of the bee	(Fly to my mistress) C. Carr Moseley	3d.
537	The triumph of Victoria	J. Stainer	6d.
538	The three merry dwarfs	Mackenzie	4d.
539	Sleep, darling baby	Ricardo Mählig	3d.
540	The rosy dawn creeps	C. H. Lloyd	4d.
541	If doughty deeds	C. Lee Williams	3d.
542	Radiant sister	Rosalind F. Elliott	4d.
543	To Chloris, on her singing	Pringle	3d.
544	The blue-eyed lassie	F. Brandeis	3d.
545	Bonnie Bell	A. C. Mackenzie	2d.
546	Peace be around thee	R. F. Elliott	3d.
547	O Mistress mine	H. MacCunn	2d.
548	There is a garden	"	3d.
549	It was a lass	"	3d.
550	How can a bird help singing?	"	3d.
551	In Spring time	Franz Abt	3d.
552	The Rover's Joy	"	3d.
553	Evening Song	"	3d.
554	The Flowers' review	"	3d.
555	The Rose in October	Wm. Robinson	3d.
556	The Hunters	W. W. Pearson	4d.
557	The Inconstants	R. Schumann	4d.
558	The heath rose	"	2d.
559	The Recruit	"	2d.
560	The Highland lassie	"	3d.
561	Rattlin' roaring Willie	"	3d.
562	The lovely Adelaide	Volkslied	3d.
563	To the wood we'll go	"	3d.
564	The Douglas raid	O. Prescott	3d.
565	When the hunter's horn	J. Benedict	3d.
566	The Fountain	F. Schira	3d.
567	The three lays	J. L. Roedel	2d.
568	Airs of Summer	"	2d.
569	O'er the meadows tripp'd	sweet Kitty Boyton Smith	3d.
570	When golden Autumn's smiling	Marschner	3d.
571	The four jolly smiths	R. T. Leslie	3d.
572	Bells across the snow	Ch. Gounod	3d.
573	Simple flowers	Franz Abt	2d.
574	When the day is dying	"	2d.
575	We'll go gleaming	"	2d.
576	Cynthia	W. A. Barrett	3d.
577	Kathleen Mavourneen	F. N. Crouch	3d.
578	A Battle Song	E. A. Sydenham	3d.
579	To a brother artist	(Toast, No. 2) A. C. Mackenzie	2d.
580	Upon a bank of roses	John Ward	3d.
581	Home, sweet home	Edward Lard	14d.
582	Auld lang syne	"	14d.
583	Cherry Ripe	"	14d.
584	Bright Moon	John E. West	2d.
585	My love dwelt in a Northern land	"	2d.
586	To Morning	Ch. H. Lloyd	6d.
587	To Mary in Heaven	G. J. Bennett	3d.
588	Phillis	Walter Hay	3d.
589	Rest	Ricardo Mählig	3d.
590	Hope	Ch. H. Lloyd	3d.
591	Contentment	F. R. Müller	3d.
592	Sunshine on the sea	C. Vincent	4d.
593	Shall I compare thee	J. H. Parry	3d.
594	Hie upon Hiellands	V. Caillard	3d.
595	Maiden fair	J. Haydn	3d.
596	Strike the lyre	(S.A.T.B.) T. Cooke	3d.
597	Songs of the River—	"	3d.
598	No. 2. Water-Lilies	F. H. Cowen	3d.
599	No. 3. Resting	F. H. Cowen	3d.
600	No. 4. Rowing	"	3d.
601	The dawn of spring	M. W. Watson	3d.
602	The broken flower	O. King	2d.
603	The hunt is up	(S.A.T.B.) J. L. Hatton	3d.
604	When golden day	A. C. Fiaher	2d.
605	Full fathom five	C. Wood	2d.
606	The Hemlock tree	"	2d.
607	Cupid's lottery	Siegfried Jacoby	3d.
608	The Cavalier	C. Goodall	3d.
609	Wind that softly	E. A. Sydenham	2d.
610	'Tis here	Hermann Goetz	3d.
611	Longing	"	3d.
612	Good advice	"	3d.
613	Persevere	"	3d.
614	Faithfulness	"	3d.
615	Absence	"	3d.
616	Comfort	"	3d.
617	The little bird	E. A. Sydenham	3d.
618	Merrily fly the hours	"	3d.
619	Ring the joy-bells	"	3d.
620	As the ripples flow	"	3d.
621	The milkmaids	"	3d.
622	Winter	E. Duncan	3d.
623	Hunting song	"	3d.
624	Song and summer	A. H. Brewer	3d.
625	'Wassail'	A. M. Goodhart	3d.
626	The day that saw thy beauty rise	F. Corder (Wm. Jackson)	3d.
627	What though I have still	"	3d.
628	If I love will you doom me	"	3d.
629	Hail to the swallow	(Gk. and Eng. words) Goodhart	6d.
630	Serenade—Come forth	Macrone	2d.

630	The fairy lover	A. W. Batson	2d.
631	Love's adieu	"	2d.
632	Love wakes	W. Noel Johnson	2d.
633	The despairing lover	A. W. Batson	2d.
634	Love's inconstancy	"	2d.
635	Cephalus and Procris	"	3d.
636	Ladye fair, thou hast my life	Edited by H. Leslie	ad.
637	Love me little	King Hall	ad.
638	Echoes	O. King	ad.
639	Bright be thy dreams	"	ad.
640	Three children sliding	A. W. Batson	ad.
641	The Light of Love	"	ad.
642	From White's and Will's	J. D. Davis	ad.
643	Give place, you ladies	Wm. Stephens	ad.
644	Spanish Serenade	Edward Elgar	3d.
645	Go, happy rose	F. H. Fliffe	3d.
646	Soft, soft wind	C. V. Stanford	3d.
647	Sing heigh ho	"	3d.
648	Airly Beacon	"	3d.
649	The Knight's Tomb	"	3d.
650	To his flocks	(Six Elizabethan Pastorals) C. V. Stanford	3d.
651	Corydon arise	"	3d.
652	Diaphenia	"	3d.
653	Sweet love for me	"	3d.
654	Damon's passion	"	3d.
655	Phoebe	"	3d.
656	This morning, at the dawn	H. Leslie	3d.
657	Sad hearts	A. Herbert Brewer	3d.
658	Advice to lovers	P. W. Pilcher	3d.
659	Peace, come away	C. V. Stanford	3d.
660	Waiting for father	R. Bartholomew	3d.
661	The blue-bottle's fate	"	3d.
662	March like the Victors	R. Rogers	3d.
663	Hark! the Vesper Hymn is stealing	Arr. by Sir John Stevenson	ad.
664	Ye banks and braes	"	ad.
665	The trying tree	W. G. McNaught	1d.
666	Jean (Of a' the airts)	Oliver King	3d.
667	Cupid is a wayward boy	C. H. Lloyd	4d.
668	Come, fairies, trip it	"	4d.
669	Song of the Silent land	John E. West	3d.
670	The time of youth	(King Henry VIII.) (S.A.B.)	ad.
671	Come o'er the burn	Bessie (S.A.B.) Anon.	ad.
672	Enforce yourself as God's own	Edmund Turges	3d.
673	Thus musing	(S.A.T.B.) Wm. Newark	3d.
674	Ah, my dear son	(S.S.A.) Anon	ad.
675	Pastime with good Company	(King Henry VIII.) (A.T.B.)	ad.
676	Hope	J. Rheinberger	3d.
677	The clouds	"	3d.
678	The fountain	"	3d.
679	Evening Rest	"	3d.
680	The Nightingale	"	3d.
681	Good Advice	"	3d.
682	The Storm	"	3d.
683	Autumn Song	"	3d.
684	The oak tree	G. J. Bennett	3d.
685	When Flora decks	Noel Johnson	2d.
686	I think on thee in the night	E. Fedarb	3d.
687	The evening wind	Fred. J. Harper	3d.
688	To daisies, not to shut so soon	"	3d.
689	Beauty arise	J. D. Davis	3d.
690	It was a lover	K. J. Pye	3d.
691	Sweet thrush	Charles Wood	3d.
692	Sunshine	J. Danby	3d.
693	Evening	L. Spohr	2d.
694	Let me wander	"	2d.
695	To the stars	"	2d.
696	Resignation	"	2d.
697	Thoughts of Spring	"	2d.
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